

THE FIRST POLISH CHILDREN'S MAGAZINES (1824–1830)

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ABSTRACT

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The subject of the article is the history of Polish periodicals for children and adolescents in the first period of their development (1824–1830), i.e. from the date of the appearance of the first title until the outbreak of the November Uprising. The genesis, the history of publishing (creators, determinants and specifics) and content are discussed in the paper. The four most influential titles of the 6 journals appearing in the study period were discussed in greater detail: *Rozrywki dla Dzieci* (1824–1828), *Tygodnik dla Dzieci* (1829), *Dziennik dla Dzieci* (1830) and *Skarbiec dla Dzieci* (1830). The literature, sources and data obtained from the content analysis were used in the research. The research proves that during the period under review the social demand for such publications was growing, their model (from author's writings, through editorial type, to periodicals of readers) and mission evolved. The peak achievement of this period was Stanisław Jachowicz's *Dziennik dla Dzieci*, which was edited in line with the views of progressive educators. In the years 1824–1830, the language of the articles also fluctuated significantly and there were some thematic changes. In addition to the initially popular historical and moral texts, articles on natural history and works expressing the involvement of readers (letters, actions, competitions) were printed more frequently. The weakest feature of the first Polish periodicals for children was the poor use of illustrations. In most magazines they were rarely printed and used only for aesthetic purposes.

Keywords: press for children, 19th century, history

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Introduction

Polish children's journalism was born in the third decade of the 19th century, but its protoplasts can be identified much earlier. The first attempts to edit special periodicals for young readers were already made in Europe in the mid-18th century, and from the beginning of the 80s their Polish modifications and compilations were published. The emergence of this branch of literature was not a spontaneous phenomenon. It was an element of a wider process of development of literature for children and adolescents, under the auspices of the Enlightenment pedagogy. Its essence was a retreat from scholasticism in favour of perspective and experience, broadening the teaching of natural science aspects, providing positive moral standards, discarding corporal punishment as the main means of education, and, above all, promoting the idea of treating children in a serious way and approaching them as humans (Waksund 1987).

Literature researchers agree that the four most important authors in the field of periodicals for children in the 18th century were: John Newbery (1713–1767), Johann Christoph Adelung (1732–1806), Christian Felix Weisse (1726–1804), and Arnaud Berquin (1747–1791). Their accomplishments have already been well researched (May 2016), and the texts of the most important periodicals are available online. Much attention was paid in particular to the precursor of this branch of writing, London's bookseller Newbery, who was in 1752 the publisher of *The Lilliputian Magazin*¹ (Grey 1970; Kirsten 1988). The contribution of German creators is also well known: the publisher of *Leipziger Wochenblatt für Kinder*² (1772–1774), Adelung (Gobels 1973), and his successor Weisse (1726–1804) whose *Der Kinderfreund*³ weekly was the first to succeed on the market (Hurrelmann 1974). A separate position in the history of children's magazines belongs to Berquin, the editor of the Paris monthly *L'Ami des enfants*⁴ (Caspard-Karydis 1991), who significantly improved the earlier forms of this type magazines that were used by his predecessors. Although Berquin's periodical existed briefly (1782–1783), it gained considerable publicity, and the editor received an award from the French Academy (Kaniowska-Lewańska 1973, p. 121). By the end of the 18th century, several similar initiatives were launched in Europe (e.g. in Russia), but they were significantly smaller in scope and importance. These journals received high marks from the educators of the time, although it should be emphasized that they pursued different goals. Only Newbery's letter was oriented to children's clientele

¹ Digital version of *The Lilliputian Magazin* is available in The British Library Collections [<https://www.bl.uk/collection-items/the-lilliputian-magazine>; 21.01.2017].

² Digital version of *Leipziger Wochenblatt für Kinder* is available in a SLUB digital library, creating by Die Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden [<http://digital.slub-dresden.de/werkansicht/df/122601/1/>; 14.01.2017].

³ Digital version of *Der Kinderfreund* is available in Bayerische Staatsbibliothek collection [<http://reader.digitale-sammlungen.de/resolve/display/bsb10760244.html>; 3.01.2017].

⁴ Digital version of *L'Ami des enfants* is available in Gallica [BNF] [<http://gallica.bnf.fr/ark:/12148/bpt6k1056796q>; 6.01.2017].

expectations and preferences, and realized a ludic attitude to reading, while German and French editors used the periodicals for children solely for the purposes of teaching (Waksund 1981, p. 37).

Weisse's and Berquin's magazines had also numerous re-editions and translations. In Poland, the content of *L'Ami des enfants* was published in Vilnius already in the years 1782–1786, translated by Anna Narbutowa, and again in the beginning of the 19th century, by Amelia Sapieha née Jelska (Boczar 2010, item 190). Between 1789 and 1792, the Polish translation of *Der Kinderfreund* (Zawadzki 2001, item 7464), translated by Izabella Platerowa was published. It was initially planned to comprise twelve volumes (the whole of the third German edition), but due to the outbreak of the Polish-Russian war, only five were published. Despite the fact that only a few copies of this edition have been preserved to the present day (the Library of Adam Mickiewicz University in Poznań has them all), this title has acquired a thorough bibliological analysis (Łaszewska-Radwańska 1998, p. 131–146).

A definitely greater range, and thus stronger influence on the development of Polish literature for children and young people, including the periodicals, had inexpensive book series. A characteristic example of their influence are the editions of the Wrocław Korn's publishing house. According to Janusz Dunin, at the beginning of the 19th century, the style of Korn's book became the dominant style of the Polish children's book (Dunin 1991, p. 34–40). These were usually volumes of a small format, some decorated with copperplates, sometimes hand-coloured. A similar structure was used by most of the Polish publishers of magazines dedicated for the young reader until 1831.

Conditions and background of development

Until the beginning of the third decade of the 19th century, Polish literature for children was in its infancy, hence no attempt was made to create such magazines. It is difficult to unambiguously answer the question: why did the native journalism for children occur with so much delay in comparison with the West? Neither the native delays of the Enlightenment tendencies, nor the lack of tradition in the field of education, nor the limitations resulting from the political situation after the partitions can explain this fact. It seems that the most likely cause was the lack of committed and talented creators, because the situation changed with the debut of Klementyna Tańska and Stanisław Jachowicz.

The history of Polish periodicals for children and adolescents begins in 1824 with the publication of the first issue of *Rozrywki dla Dzieci*, which launched a series of new initiatives. Over seven years separating the debut of the magazine and the outbreak of the November Uprising, five more magazines appeared in the Congress Kingdom (Table 1). *Rozrywki dla Dzieci* survived the longest, the periodical had been published continuously for almost 5 years (there were 60 issues

with a total volume of 3380 pages). Other titles were published for less than one year, but they were not ephemerides, far from it. This is evidenced by the number of published issues and their total volume, e.g. *Dziennik dla Dzieci* (299 numbers, 1210 pages), *Ziromysł* (24 issues, 864 pages), *Tygodnik dla Dzieci* (48 numbers, 1051 pages).

Table 1. First Polish periodicals for children (1824–1830)

Titles	City	Frequency	Duration	Total volume
<i>Rozrywki dla Dzieci</i>	Warsaw	Monthly	1824–1828	3380
<i>Rozmaitości Ofiarowane Dziatkom przez Życzliwych</i>	Warsaw	Weekly	1828–1829	333
<i>Tygodnik dla Dzieci</i>	Warsaw	Weekly	1829	1051
<i>Dziennik dla Dzieci</i>	Warsaw	Daily	1830	1210
<i>Ziromysł</i>	Warsaw	Biweekly	1830	864
<i>Skarbiec dla Dzieci</i>	Puławy	Monthly	1830	192

The emergence of periodicals for children in the third decade of the 19th century was a paradox, because the press market was clearly not favourable to this. Although there was a qualitative leap in the newspaper segment, it was accompanied by a weak market for magazines that had been stagnant for many years. The situation was mostly influenced by the political aura. Indeed, since 1815 a seemingly liberal constitution, which guaranteed civil rights and freedom of printing was in force in the Kingdom, but neither the monarch nor the government were abiding by it. The preventive censorship was introduced and police terror intensified already in 1819.

Only the daily press was noticeable during this period, which was connected with the growing number of Warsaw intelligentsia and the emergence of a new consumer group to which *Kurier Warszawski* was addressed. Periodicals, unlike newspapers, were a weak segment (89% of titles were ephemeral). Jerzy Łojek rightly remarked that “the history of periodicals during the Congress Kingdom was primarily a story of the publishers struggling with financial difficulties and subsequent bankruptcies” (Łojek 1966b, p. 10). Much influence on the development of the press (including children’s), and especially its content, had censorship, launched by a decree of May 22, 1819. As a result, newspapers and magazines were almost completely deprived of information on political problems in all Polish lands. The organization, the workshops, and the technical aspects of the press’s editorial work at that time were still very primitive. The press was only a little different from the 18th century press. Periodicals had usually a single-member editorial desk, and journalism was not yet a profession. Most of the editors of the day were recruited from clerical and literary circles, landed gentry or

priesthood, and they treated this assignment in terms of the mission. However, the owners of the periodicals wanted them to be profitable and the vast majority of the initiatives were commercial; the children's magazines were considered to be very lucrative in this regard (Tyrowicz 1981).

The development of the press for the children and adolescents was highly influenced by the size of the audience. Although its exact determination is not possible due to the lack of data, some estimates can be made. The calculations made by Łojek show that in 1827 the population of the Kingdom amounted to 4.03 million persons, 131.3 thousand of which lived in Warsaw. Assuming that about 15% of the population were school children, the community was about 604.000 people. In order to determine the number of readers it is still necessary to take into account reading skills and the economic availability of the press. The total number of children and young people learning at any level fluctuated at 47.6 thousand and the percentage of pupils coming from affluent social groups, who were potential buyers of the press, was more than 10 times smaller. Taking into account both factors, Łojek estimated that in the Congress Kingdom only around 4000 children and adolescents could have the real possibility of a permanent acquisition of newspapers and only 400 people – of magazines (Łojek 1966a, p. 98–111).

Rozrywki dla Dzieci by *Klementyna Tańska Hoffmanowa*

The first Polish original magazine for adolescent readers was the *Rozrywki dla Dzieci* monthly, which began to be published on January 1, 1824. The founder of the periodical, its editor, and the author of almost all the texts was Klementyna Tańska, a young and diligent author who, after a successful debut in 1819, was at the height of her career. According to scholars, the role of Tańska in the history of Polish children's literature is unique, her influence is enormous, and her merits are undeniable (Kaniowska-Lewańska 1973, p. 73). She was the first Polish author who systematically wrote for children and she turned her work into a profession. In her rich oeuvre she created a specific model of literature in which short forms of prose with a clear moral thesis played a central role. In accordance with the spirit of the epoch and the environment from which she came from, she had conservative views and declared herself a philanthropist; at the same time, she emphasized the national elements with a zeal of neophyte. Her pedagogical views took the same direction. She supported patriotic and religious education by implementing her ideas, referring to national traditions, and fostering her mother tongue. This enthusiasm was probably due to her personal experience, since in her youth she received home-based education set on French models and only at the age of 14 she began to discover Polish identity and language (Dąbrowska 2008, p. 34–43).

The duration of *Rozrywki* was an active period in Tańska's life. Her literary career was initiated by a popular pedagogical treatise, "Pamiętka po dobrej matce"

[A memoir of a good mother], published in 1819. The paper was a spectacular success which was measured by the government recommendation for libraries and schools, followed by 10 reissues and 3 translations (until the end of the 19th century). Throughout the first decade after the literary debut of the author, she was very active. She wrote all of the texts published in *Rozrywki* and several books. At the same time she began her pedagogical career. In 1825, she was appointed a supervisor in Warsaw pensions, in 1828 she was nominated to be a visitor of Warsaw's female schools and a professor at the Governesses' Institute (Aleksandrowska 1970, p. 318–331). A fast and brilliant career brought Tańska popularity and access to Warsaw salons. In 1827 the author of "Pamiętki" [Memorabilia] became a shareholder of the printing house of Gałęzowski & Company (Ślōdkowska 2002, p. 84, n. 53), and at the beginning of February 1829, she married Karol Boromeusz Hoffman; this coincided with the abandonment of *Rozrywki*, which ceased three months earlier.

Just like their author, *Rozrywki dla Dzieci* are quite well known in literature and have been published in a number of publications, and the verification of various theses is allowed by a diary which Tańska led for almost a lifetime. The genesis of the magazine is usually seen in the Tarczewski salon, where in the years 1823–1825 a social entertainment magazine, handwritten in a weekly cycle was published.⁵ Tańska was an editorial secretary there: she set plans and dealt with translations, stories, and introductory articles. That probably made Tańska aware that she was able to lead a similar undertaking independently. The decision was made in mid-1823, which is confirmed by a record in the diary from September 10th (Tańska-Hoffmanowa 1849, vol. 1, p. 113–114).

The confession of the diary confirms at once that motive that was moving Tańska were financial considerations. However, this was not the only reason. The future editor had a considerable amount of work, was diligent, and successful in publishing works for various age groups. Nevertheless, the financial factor should not be underestimated. Tańska was the first Polish woman to make a living from writing but it was not a whim. The financial situation of the family house forced her to search for her earnings. Since the writer's mother moved from Puławy to Warsaw (1811), the main source of the family's maintenance was a low pension of her husband and the allowance from Czartoryski family (Tańska-Hoffmanowa 1849, vol. 1, p. 39–47). Some scholars argue that Tańska's literary activity had a compensatory basis. The editor of *Rozrywki* from early childhood was severely handicapped (a postural defect) that could be "the stimulus of her persistent desire to overcome herself, to overcome physical disability through mental work" (Dąbrowska 2008, p. 38).

The first issue of the monthly was published on January 1, 1824 in Łątkiewicz Warsaw printing house. The small format (8°) was 49 pages long and contained material grouped in six numbered sections: I. National memoirs; II. Novels;

⁵ Manuscript of Jagiellonian Library collection, file no. 6797, after: Dąbrowska 2008, p. 110.

III. True anecdotes about children; IV. Exceptions for the formation of heart and style; V. Messages that may be useful to mothers and VI. Parables. The content was similar to a book. All materials had their own titles, though they were not signed. The editor remained faithful to this system through the entire period the magazine was issued. Tańska adopted in *Rozrywki* a plan typical of scientific journals, although it was far from the standards of the time. It was also not used by predecessors: e.g. in *Der Kinderfreund*, the content was continually fed, separating individual units only by date and title, and in *L'Ami des enfants*, the content was divided into headers but no grouping system was used. Tańska very rarely informed readers about programming issues. However, the purpose of the periodical was clearly stated in the appeal in its first issue. There were three program mottos in the foreground: science, fun, education (1824, no 1, p. 3). Content analysis argues that in *Rozrywki*, contrary to declarations, educational content dominated and was carried out through moral education referring to religion and the promotion of national traditions.

The largest, in terms of volume, content type were texts of section I (National memoirs). Usually, Tańska printed there biographies of distinguished poets, scholars, and clerics. Sometimes, to give a support for one's imagination to visualize better moral, historical circumstances, the editor put witnesses of the epoch in the role of the main character. Such are the two greatest cycles published in *Rozrywki* and the most outstanding novels of Tańska at the same time: "Listy Elżbiety Rzeczyckiej" [Elżbieta Rzeczycka's letters] and "Dziennik Franciszki Krasieńskiej" [Franciszka Krasieńska's diary]⁶, considered by historians of literature as the first original Polish novels of manners for young people. In this section, the editor also published 7 travel reports and 5 historical stories. Most of the work in this section was styled on scientific papers. Tańska was trying to document the facts meticulously and was often using scientific apparatus. According to the researchers, most of the content in section I has a great cognitive value, but the choice of such poetics made these articles overloaded with facts and difficult for young readers. In close relation to part I remained section IV (Exceptions to the formation of heart and style). The editor featured various forms of moral texts (including reflections and fabricated teaching letters). However, from the number 13, she changed the concept and systematically printed the excerpts from the works of Polish moralists and political writers of the 16th and 17th centuries.

Another section (II) of *Rozrywki* are "Novels". Tańska published there short stories and dramatic works with a clear moralizing purpose, 47 of which appeared in the magazine. These works did not have much literary value, but they deserve attention because they belong to the first Polish original stories for children. The editor wrote them with great ease as she was already experienced in this

⁶ Both repeatedly resumed in book form: "Dziennik Franciszki Krasieńskiej" – 14 editions, including a critical edition of "Biblioteka Narodowa" [National Library] (series I, no. 119, 1929); "Listy Elżbiety Rzeczyckiej" – 8 editions, including one critical edition of "Biblioteka Narodowa" series (series I, no. 99, 1927).

area. Recall that at the beginning of her career, she published two sets of stories: “Powieści moralne” [Moral novels] (1820) and “Wiązania Helenki” [Helen bindings] (1823). The stories from *Rozrywki* were related to the examples worked out there. They were quite schematic, and their action usually imitated one of the three stereotypes: 1. disobedient children who, under the educational influence of adults, transform into ideal beings; 2. The rich living beyond their means end up with bankruptcy or 3. the poor family finds a rich guardian (Dąbrowska 2008, p. 117). The characters of Tańska's stories were usually children (often siblings). Adults appeared less frequently and were rather observers. The action mostly took place in a bourgeois house where traditional values were cultivated. Most of the stories of Tańska were original, but some of the themes were taken from foreign authors. Borrowing is usually limited to the outline of intrigue, as the action is always based on Polish realities and contexts. The characters were characterized very vaguely, while the mood was usually extracted through descriptions of nature. The stories from *Rozrywki* had a closed composition: the elements of the presented world formed a finite and logical arrangement, and the morality of each work was unequivocal (Kaniowska-Lewańska 1964, p. 77–84). This model of communication was consistent with the realities of the epoch, but these stories did not develop children's imagination. A separate category of works was composed of comedies, or short dramatic works constructed in a similar way to stories. These works, although technically weak, are supposed to be the first original children's dramas written in Polish.

Table 2. The subject matter of *Rozrywki dla Dzieci*

Type / topic	Frequency		Volume	
	N	%	Pages	%
History, culture	13	28%	161	49%
Moral texts	11	24%	101	31%
Anecdotes	9	20%	19	6%
Poetry	4	9%	12	4%
Information, announcement	2	4%	5	2%
Natural history, geography	0	0%	0	0%
Books	0	0%	0	0%
Other (pedagogical)	7	15%	32	10%
In total	46	100%	330	100%

Own calculations: combined test. N = 6 numbers from volumes 3 and 4, 46 statements in total.

The rest sections of *Rozrywki* were smaller in volume. A novelty in Polish literature was undoubtedly “True anecdotes about children” (section III), where Tańska was publishing texts about real events sent by readers. 75 such texts ap-

peared, which expressed usually children's humour based on associations and word play. Each issue also contained a short section titled "Parables" (VI), with short prose or poetic forms, usually of a religious nature, ending with a prominent message. A separate role in Tańska's monthly was played by the section for parents (V. Messages that may be useful to mothers). The editor systematically published there various texts of educational nature. The series "Mother's letters on upbringing of her daughters" appeared for the longest period of time (32 letters), it is where Tańska, in the form of the apparent correspondence, disseminated her own views on education.

The analysis of *Rozrywki* content (Table 2) confirms the observations that had been made earlier. For comparative purposes, a special categorization key was used, which is not the same as magazine's sections. Between the layout of the chapters and the key, the following relationship occurs: the category "history, culture" usually includes materials from sections I and IV; "moral texts" – II and VI, "anecdotes" – III, while "pedagogical" – V; "poetry" was periodically pulled in section IV, and "information and announcements" in various sections. Tańska's periodical was relatively extensive (one number had an average of 56 pages), so the discrepancy between frequency and volume of materials was observed. If frequency is a measure, most likely printed texts were those on the widely understood history (28%), speeches aimed at moralizing purpose (24%), anecdotes (20%), and pedagogical advice (15%). However, historical texts were the longest, so if we measure the volume, their share of the content of the script is 49%; moral texts (31%), pedagogical texts (10%), and anecdotes (6%) staked out the following places.

Throughout the period of its existence, *Rozrywki* appeared regularly at monthly intervals. The individual issues were similar and edited according to an approximate principle. Although the periodical was a source of income, in December 1828 its last issue appeared. The reasons for the magazine's downfall are not well known. Both censorship problems and personal considerations had an impact on the closure. Censorship problems began in early 1827, caused by the ignoring of the censorship registration, which led to the conflict. Although the title was not closed because Tańska was saved from the consequences by her protector (Stanisław Grabowski, the Minister at that time), it hit her hard (Libera 1982, p. 14–15; Słodkowska 2002, p. 41, n. 61). It is confirmed by a diary entry dated February 25, 1827 (Tańska-Hoffmanowa 1849, vol. 1, p. 141). The decision to close the magazine was also influenced by her plans to marry Karol Boromeusz Hoffman who had a conspiratorial past. Such relationship obliged Tańska to be far-cautious about censorship. The decision about the closure was also influenced by new responsibilities which were time-consuming, lectures at the Governess Institute (from 1826), work as a visitator (1827), and participation in A. Gałęzowski & Company (1827) in particular.

Rozrywki dla Dzieci did not have a predecessor, so all the editorial and literary choices that were made had a great impact on the further development of Pol-

ish periodicals for children and adolescents. Tańska was a pioneer in the field of small forms (comedies, jokes, and games), she started printing fake letters from readers (anecdotes) and created the first (printed in episodes) Polish novel for teenagers. Not all the solutions that were used appeared to be lasting. Successors were rarely using compositions developed by her and avoided moralising. More difficult to assess is the expression. The writer poorly dealt with the selection of information. As far as articles are concerned, she over-modelled scientific discourse, therefore they were overloaded, over-detailed, and with bothersome moralising. Piotr Chmielowski noted that in *Rozrywki* there were no such things as fantastic elements, games and plays, texts from the field of foreign studies, and literature and natural sciences (Chmielowski 1885, p. 117). He explained the lack of fiction by the cool temperament of Tańska, although it seems more likely that such an attitude was caused by ideological motives. The author exterminated all the symptoms of exuberant imagination, as they were contrary to educational rationalism that assumed full rationalization of attitudes and behaviours (Libera 1982, p. 14). Games and plays indeed appeared rarely, only in the form of word games, imitating the salon fashion of the time. The lack of natural history content was probably arising from a lack of editorial competence.

There is no information about the circulation of the magazine. Estimates let us assume that each number was printed in the number of 400–500 copies. Such hypothesis is supported by the absorption of the market, which was calculated by Jerzy Łojek (1966a, p. 98–111) and by information about other periodicals, like *Dziennik dla Dzieci*, whose circulation amounted to 500 copies (Kaniowska-Lewańska 1975, p. 101). *Rozrywki* had a wide readership. The analysis of the statements proves that they were addressed to different age groups, usually from the middle class (bourgeoisie and landowners). Wide audience required personalization of the content, and the editor did not use it; she could not make direct contact with readers, always addressing them in general. In the periodical there are also no ludic elements and the obtrusive voice of the governess is ubiquitous. However, such model corresponded well with the educational trends of the time, hence *Rozrywki* quickly found subscribers in the Kingdom and was read in Prussia and Galicia. The closure of the periodical in 1828 did not end Tańska's activity in the field of journalism. In 1830, she actively supported Stanisław Jachowicz's *Dziennik dla Dzieci* and after the fall of the uprising she tried to resuscitate her periodical several times (Dresden 1823, Paris 1834).

Tygodnik dla Dzieci by Ignacy K. Chrzanowski

In December 1828, in the last period of the publication of *Rozrywki*, a periodical *Rozrywki Ofiarowane Działkom przez Życzliwych* appeared in Warsaw. The magazine did not find readers and was closed after 8 issues. The debut of *Tygodnik dla Dzieci*, which since mid-December 1828 was widely advertised in the *Kurier*

Warszawski, contributed to its fall. The content of the announcement shows that the publisher of the magazine, Ignacy Kajetan Chrzanowski, had great ambition and wished to equal the famous predecessor.⁷ Unlike Tańska, he was a novice writer, unknown in the Warsaw literary milieu, hence, for fear of criticism, he did not reveal his name in public. Until the end of the magazine's existence, the only source of contact with the editorial office was the cantor of Zawadzki and Węcki print shop. Many indications suggest that the more important reason for concealing identity was the secretive past of the editor. Little is known about Chrzanowski himself, even Chmielowski did not know him well (1885, p. 118). It was in 1937 when his biography was written in "Polski Słownik Bibliograficzny" [Polish Biographical Dictionary] by his namesake, and – privately – grandson Professor Ignacy Chrzanowski (1866–1940) (Chrzanowski 1937, p. 459). For many years, children's literature researchers relied mainly on Chmielowski's judgements, and only at the end of the 20th century a new light on his character was cast by Barbara Szymańska (1989, p. 111–115).

The future editor of *Tygodnik dla Dzieci* was born in 1801 in Warsaw, in the affluent bourgeoisie. He received a classical education with a baccalaureate and in 1818 he enrolled at the Warsaw University. During this period he worked in secret student organizations and after three years of studies he was relegated from the university. In 1821 he was arrested and imprisoned. Although he was released several months later, he was under trial for several consecutive years (1824–1825), was subject to police supervision and banned from holding public posts (Bieliński 1904; Bogacz 1960). Chrzanowski had no literary or journalistic experience but, as the biographers put it, he was lively interested in history and pedagogy. These inclinations were confirmed, among others, by the translation of the French geography textbook which was recommended by the authorities for use in female schools.⁸

The first issue of *Tygodnik* was published on January 3, 1829 and the magazine was issued regularly every Saturday until 19 December 1829. A total of 48 issues were published, grouped into 4 volumes. The editor clearly based his work on *Rozrywki*. A similar volume of materials was published yearly; similar was the column layout, typographic solutions, and format. They differed only in price, frequency, and origin of texts. The annual subscription of *Tygodnik* was 16 złp, therefore it was almost two times cheaper than *Rozrywki*. Weekly frequency marked the difference stronger. While in Tańska's monthly longer articles had the length of 10–12 pages, in Chrzanowski's weekly – most often 4–6 pages. The biggest difference between these two periodicals reveals the authorship analysis. Unlike *Rozrywki*, which had original character, *Tygodnik* contained a large number of works obtained from external authors. Chrzanowski was the first child's editor, in

⁷ Ogłoszenia nadesłane [Announcements sent], *Kurier Warszawski*, 1828 no. 334 (12 XII), p. 1386.

⁸ Nowości warszawskie [Warsaw news], *Kurier Warszawski*, 1829, no. 260 (29 IX), p. 1175.

the whole sense of the word, concentrating on the organization and processing of material rather than on writing. The content of the script was similar. Although no sections were used in *Tygodnik*, the editor attributed much to the moral, historical, and religious texts, so these types of articles were printed most of the time. Chrzanowski did not stop at faithful imitation and enriched the contents of *Tygodnik* magazine with three new sections: natural history, descriptions of life and culture of foreign nations, and reviews of book novelties.

Table 3. The subject matter of *Tygodnik dla Dzieci*

Topic / type	Frequency		Volume	
	N	%	Pages	%
Moral texts. Stories	9	22%	48	18%
History, culture, biographies	8	20%	94	36%
Poetry	7	17%	13	5%
Natural history, geography	6	15%	54	20%
Anecdotes, maxims	5	12%	17	6%
Information, announcements	2	5%	11	4%
Religion	1	2%	6	2%
Books	0	0%	0	0%
Others	3	7%	21	8%
Total	41	100%	264	100%

Own calculations: combined test. N = 12 numbers (3 of each volume), 41 statements in total.

Content analysis (Table 3) reveals that five types of articles were most commonly printed in *Tygodnik*: moral texts (22%), articles on history and culture (20%), poems (17%), texts on natural history and geography (15%), and anecdotes (12%); others much less (2–7%). The ranking would be a little different if we take the volume into consideration. In this view, three types of texts were dominant: history and culture (36%), natural history along with geography (20%), and moralizing texts (18%).

The most frequently published type of journalistic expression in the *Tygodnik dla Dzieci* were texts devoted to shaping morality (22%), which were usually in the form of a short moral tale. They appeared in almost every issue and had a very schematic design. The moral thesis was adopted a priori and revealed in the title, while the plot was designed to be a demonstration of this thesis. Also the catalogue of favoured values was consistent with the virtues that the editor of *Rozrywki* favoured; characters from novels of *Tygodnik* were endowed with: respect for work, religiousness, obedience, honesty, sincerity, submissiveness, respect for the elderly, stubbornness in pursuit of purpose, kindness, persistence, perseverance, ability to sacrifice, goodwill towards people, world curiosity, charity, courage,

indulgence for service, truthfulness, prudence, and modesty (Szymańska 1989, p. 127). The biographical texts printed in *Tygodnik* had similar character. In the role of content. There were also traditional fairy tales and parables, both original and imitations of French and German literature.

Educational and popular science texts were more diverse. A novelty in Polish press were texts on natural history (15% of articles). The author (probably Chrzanowski) focused on conveying to the readers a portion of knowledge about human beings and zoology, but they were chaotic in both content and form. A higher level was exhibited by historical texts, which were printed relatively frequently (20%) and comprised the largest area (36%). Particularly noteworthy is the series “Dzieje Polski potocznym sposobem opowiedziane” [A History of Poland Told in Common Words] (7 parts), in which the first edition of the popular book of Joachim Lelewel was made available. The second novelty initiated by Chrzanowski were articles devoted to the culture of other nations. However, such texts appeared rarely and usually took the form of biographical works. Chrzanowski published also traditional fictional works (stories, poems, tales), but these were poorly written. A strict opinion was given to these works in the 19th century by Chmielowski who wrote that “little literary writings from *Tygodnik* survived the moment of its printing and became a spiritual acquisition of later generations” (Chmielowski 1885, p. 120). The exceptions were few, included only some reprints of old Polish texts, the Lelewel’s cycle, and several pieces by Stanisław Jachowicz.

In the second quarter of the existence of the periodical, the first signs of recession emerged. The editor’s initial enthusiasm waned clearly. In volumes two and three, less material was printed (2–3 texts per issue), and since the beginning of October (No. 37) the magazine reduced the number of pages per issue from 24 to 16. This process shows the decrease in the number of printed works. For the total number of 194 texts, 129 (volumes 1–2) were published in the first half of the year, while in the second (volumes 3–4), only 65. This situation had many reasons. Probably the magazine was not as successful as Chrzanowski hoped, so it did not bring the expected income. Although the lack of information about the expenditure does not allow to prove this thesis, it is shown by the lack of resonance in the daily press instead.⁹ The new publishing initiative also contributed to the fall of the magazine. In July 1829 Chrzanowski announced in the press a subscription to a geography textbook, which he promised to write in 2 months. The interest was small and he had to stop already in September. The unsuccessful initiative deepened the financial troubles of the editor, who began to slowly withdraw from the market (Szymańska 1989, p. 131). The last issue of *Tygodnik* was published on December 19th, 1829.

⁹ The major newspaper of these times (*Gazeta Warszawska* and *Kurier Warszawski*) quoted *Tygodnik dla Dzieci* 3 times in 1829, while *Rozrywki dla Dzieci* in the first year of their appearance – as many as 13, and *Dziennik dla Dzieci* – 10 times – own calculations based on full text search in the Warsaw University Digital Library [http://ebuw.uw.edu.pl; 20.07.2017].

Tygodnik dla Dzieci was weaker than its predecessor (*Rozrywki dla Dzieci*) as well as the successor (*Dziennik dla Dzieci*). Even though Chrzanowski put a lot of effort in editing, the effects were mediocre. He was not as talented as Klementyna Tańska or Stanisław Jachowicz. However, the periodical did not go through history unnoticed. Chrzanowski managed to introduce several novelties that turned out to be lasting. He used the editorial style of writing, new sections, and connected the magazine's message with the problems of his times stronger than Tańska.

Dziennik dla Dzieci by Stanisław Jachowicz

Immediately after the abandonment of *Tygodnik dla Dzieci*, Chrzanowski joined the new initiative – *Dziennik dla Dzieci*, founded by Stanisław Jachowicz. Chrzanowski did not formally perform any function in the new editorial office, but his participation was significant: he was the author of numerous texts, helped in editorial work, and temporarily replaced the editor. *Dziennik* was significantly different from *Tygodnik*. Adopting a daily frequency required great discipline and forced a new formula at the same time. *Dziennik dla Dzieci* – as it was written in a prospectus – “will print anything whatever should be in the interest of its age.”¹⁰ It was a modern concept at that time that announced the connection of content and the present and a break with the moralizing tradition. Jachowicz attached much importance to the language. He cared for the message to be clear, and the arguments adapted to the intellectual level of the reader. This required tedious editorial work (selection, shortening or rewriting of texts), which he usually performed himself. *Dziennik* evolved over time and the editorial team has established close contact with readers (letters, shares, contests) and the press for adults (newspapers reprints).

Jachowicz was appreciated at the beginning of his career, hence the literature devoted to his character is extensive (Dernałowicz, Jarosińska 1988; Śliwińska, Stupkiewicz 1968). A great interest was also raised by his *Dziennik* whose qualities were valued already in the 19th century. In Chmielowski's opinion, it was the best contemporary journal for young people (Chmielowski 1885, p. 120–121). There are also two monographic sketches about the journal. The first one appeared in the early 1960s (Żarów-Mańszewska 1961). The author made an analysis of the magazine from the position of a historian of education, however, in matters of literary studies she kept to the findings of predecessors and to journalism. As a result, the text contained many untrue statements – especially about the authorship. Several years later, these errors were corrected by Izabela Kaniowska-Lewańska

¹⁰ A brochure entitled “Uwiedomienie o nowym codziennym pisemku dla dzieci” [Announcement about a new daily paper for children]. A copy bound together with *Pamiętnik Warszawski Umiejętności Czystych i Stosowanych*, 1829, vol. 4, p. [182] [<http://ebuw.uw.edu.pl/publication/21792>; 12.06.2017]. Printed *in extenso*: Kaniowska-Lewańska 1975, p. 94–95.

(1975), who, among others, solved the asteronims (cryptograms) of the editors of the magazine and pointed new sources.

Stanisław Jachowicz did not have much experience in journalism, but at the end of the third decade of the 19th century he was a recognizable figure in the Warsaw literary community. He was born in 1796 in Galicia, in the family of an official who managed the property of counts from Tarnowski family. He received classical education in his childhood, and in 1815–1818 he studied at the University of Lviv. After graduation, he came to Warsaw and from 1818 to 1819 started working as an applicant (Dernałowicz, Jarosińska 1988, p. 959–981). At the same time, he committed himself to the secret organisation called Związek Wolnych Polaków (The Society of Free Poles) which was soon dissolved. Jachowicz escaped jail, but was no longer able to occupy government contracts. At the beginning of the 1820s, he devoted himself entirely to pedagogical work, where he gained prominence as an excellent lecturer in literature and grammar. His lectures were attended by famous writers like: Eleonora Zimecka, Walentyna Trojanowska, Józefa Prusiecka, Maria Ilnicka. Literary fame was brought to him by a collection of “Bajki i powieści” [Fairy tales and novels] (1824) which gained flattering reviews and was repeatedly reprinted. Before Jachowicz became involved in the work on *Dziennik*, he had written several other didactic books, for example “Nauka w zabawce” [Learning by Playing] (1829) and “Rozmowy mamy z Józią” [Conversations between Mummy and Józia] (1830). The last work was an original textbook of Polish grammar, in which material was organized in accordance with the stages of child’s mental development. Publication did not satisfy the school authorities of the time and the textbook was not approved for use (Kaniowska-Lewańska 1986, p. 59), nevertheless, it got to the wider audience, as Jachowicz reprinted in *Dziennik dla Dzieci* many of the observations contained therein.

Jachowicz had the intention of publishing a children’s magazine much earlier, it is possible that he had been planning this even earlier than Tańska (Kaniowska-Lewańska 1975, p. 99). In 1829, he made his first steps, helping Chrzanowski in *Tygodnik*, and after its fall he decided to start his own periodical. The first issue of the *Dziennik dla Dzieci* appeared on January 2, 1830, and until the end of the year it was issued daily (except for Sundays and public holidays). In total, there were 299 numbers, printed in a small format (12°), grouped into four volumes of a total content of 1210 pages. It was printed on brown newsprint paper. In editorial terms, it still imitated a book. It had a one-sided layout, where the articles were printed one by one, separated with titles. Large fonts in combination with a clear language of expression formed a very harmonious arrangement and were the visual value of the periodical. *Dziennik*, like its predecessors, did not attach proper importance to the illustration. No decorations (initials, cutouts) were used, and lithographic engravings appeared sporadically.

Analysis of the content reveals that the main recipient of the magazine were younger children (9–12 years), coming from middle classes, mostly intelligent-

sia. It was relatively cheap. The cost of the annual subscription was 4 złp, so it did not differ from the price of the Chrzanowski's weekly. A little different than in the predecessors' journals, the distribution was well organized. Although they were distributed through the main warehouse of Gałęzowski, significant number of copies were received personally. The size of the edition is not known, although I. Kaniowska-Lewańska estimated that it was printed in the number of 500 copies (Kaniowska-Lewańska 1975, p. 101). It is also known from the notices that the magazine was distributed not only in Warsaw and in the Polish territories of the various partitions, but it also had readers in Petersburg and Dresden.

The content of *Dziennik dla Dzieci* is difficult to systematize. The editors used the ersatz of sections only in the first month of their work on *Dziennik*, as this system appeared to be difficult to implement because of the small magazine's volume and fast pace of work. Statistical analysis reveals the scale of difficulty. If one notices that *Dziennik* printed more than 800 texts over a year, this means that on average 2.7 articles appeared in each issue, each of it had 1.4 pages. There were, of course, some exceptions. Some texts were printed in episodes (e.g. Nos. 3, 4), and it was not rare that texts occupied the whole issue (e.g. 9, 25). Content analysis proves that it was most common to print 2, 3 or 4 articles per issue (87% of numbers), and numbers with one text only were 13% of the corpus. The daily rhythm of work also required high editorial attention. Jachowicz was indeed a spiritus movens of the whole undertaking, but he did not act alone. Thanks to the arrangements of Kaniowska-Lewańska, who dissolved the asteronims, it is known that Tańska-Hoffmanowa had a significant share in the daily newspaper (she signed texts with: **) and Chrzanowski (***); Jachowicz consistently did not sign his works (Kaniowska-Lewańska 1975, p. 121). A sample of 28 numbers, 7 from each volume (Table 4), found that 75% of texts were written by members of the editorial board: Jachowicz 43% of articles, Chrzanowski 20%, Tańska 12%, and 25% (including reprints) came from collaborators. Tańska manifested herself in volumes 1 and 3, while Chrzanowski – 2–4. In the last volume, Chrzanowski's contribution was equal to the contribution of the chief editor (31%), which suggests that after Jachowicz assumed the position of director of Instytut Moralnie Zaniedbanych Dzieci [Institute of Morally Neglected Children], Chrzanowski increasingly replaced him in the editorial office.

Interesting information was provided by non-editorial authors. Their large share was already seen in volume 2 (27%), while in volume 4 they were the dominant group (38%). Within a few months of the periodical's existence, Jachowicz managed to recruit about 40 associates, mainly children, who sent correspondence, literary works, and competition works with various activities (Żarów-Mańszewska 1961, p. 141–143). A number of authors who debuted in *Dziennik* went down in the history of literature (Eleonora G[agatkiewicz], Ziemięcka by marriage; Walentyna Trojanowska and others). The wide opening of the magazine to co-workers occurred in early February and was the result of an appeal from the number 22. The proclamation was successful and already in number 27 it

was reported: “We are happy to report that after the appeal we made to you, our beloved children, several letters were already sent to us and we will put them in the daily soon.” The response did not stop with the correspondence and systematically introduced new elements that were buildings ties between readers and magazine’s editors: actions, contests, and comments on current events. It should be emphasized that close connection with readers, manifested through communication (letters, contests, actions) and through themes similar to everyday life was the greatest novelty, which Jachowicz brought to the Polish children’s press.

Table 4. Authorship in *Dziennik dla Dzieci*

Volume	Jachowicz		Tańska		Chrzanowski		Others, reprints		Total	
	N	%	N	%	N	%	N	%	N	%
Vol. 1	12	63%	4	21%	0	0%	3	16%	19	100%
Vol. 2	8	36%	2	9%	6	27%	6	27%	22	100%
Vol. 3	8	42%	3	16%	4	21%	4	21%	19	100%
Vol. 4	5	31%	0	0%	5	31%	6	38%	16	100%
Total	33		9		15		19		76	
Average		43%		12%		20%		25%		100%

Own calculations: combined test. N = 28 numbers (7 of each volume), 76 statements in total.

The subject matter of *Dziennik dla Dzieci* was varied. Some numbers were filled with a story or article (sometimes printed in parts) in whole, others contained several small forms, others were overfilled with information and statements or contained reprints. Their configuration was not accidental. Content analysis shows that the plan for the individual numbers was thoughtful and calculated to achieve editorial board purposes. The content of the individual issues were connected, constituted one whole, and the problems raised in articles and actions had further fate. Jachowicz clearly emphasized the active attitude of the child when learning the world, taught them critical thinking. In numerous texts he argued that knowledge is not from the outside, but is influenced by reading and reasoning. This concept is central to almost all texts on natural history, is strongly present in articles on modernity and most articles on history and culture. The educational assumptions of the script, notes Kaniowska-Lewańska, “correspond with the views and systems of great thinkers, pedagogues, especially J.J. Rousseau and J.H. Pestalozzi, and also disclose the own pedagogical system of Stanisław Jachowicz” (Kaniowska-Lewańska 1975, p. 103). Traces of his views were included in books “Nauka w zabawce” [Learning by Playing] (1829) and “Rozmowy mamy z Józią” [Conversations between Mummy and Józia] (1830) can also be easily identified in the *Dziennik dla Dzieci* (nearly 50 dialogues and reprints).

Table 5. The subject matter in *Dziennik dla Dzieci*

Topic / type	Frequency		Volume	
	N	%	Pages	%
Moral texts	15	20%	29,0	26%
History, culture, biographies	14	18%	26,5	24%
Information, announcements, actions, contests	12	16%	10,5	9%
Natural history, geography	10	13%	21,5	19%
Anecdotes, letters	9	12%	7,0	6%
Poetry	7	9%	6,5	6%
Books	4	5%	2,5	2%
Religion	1	1%	2,5	2%
Others	5	5%	6,0	5%
Total	76	100%	112	100%

Own calculations: combined test. N = 28 numbers (7 of each volume), 76 statements in total.

The subject of the periodical (Table 5) was not as strongly polarized as in the predecessors (see Table 2 and 3). Although moral texts and historical materials were often printed (20% and 18% respectively), their participation was lower than in *Rozrywki* (24%, 28%) and their volume was smaller. The editors of *Dziennik* often used articles about natural history and geography (13%) and anecdotes (12%). In this regard, the paper of Jachowicz did not significantly depart from *Tygodnik* (13%, 12%), however, the construction of this type of texts was different. Articles about nature from the *Dziennik* presented a significantly higher level of knowledge and cognitive value; the anecdotes in turn were realistic and devoid of moralism (in comparison with *Rozrywki*). Unlike the predecessors, many informative texts (16%) were printed in *Dziennik*. They were printed here 3 times frequently than in Chrzanowski's weekly (5%) and 4 times than in Tańska's monthly (4%) and had a different significance. The content of the reports and notices in *Dziennik* was usually related to social actions, money collecting, and competitions, rarely commenting on social events. Therefore, it went beyond the thematic circle of Tańska's and Chrzanowski's journals, which usually oscillated around the subscription. Jachowicz's journal also sought to bring an up-to-date review of publishing news (5%). Admittedly, the predecessors did such attempts, but it was only in *Dziennik* that this type of information was completed.

Jachowicz's *Dziennik* appeared during the beginning of the November Uprising (issues 275–299). Although in the first two issues there was no mention of the uprising, in issue 277, in the extensive editorial, the editors expressed support for the insurrection. With the censorship ceased, the patriotic course was adopted, and

its pages were filled with new content. Authors wrote about patriotism, national pride, and native language. The passionate editorials, accounts of the uprising, and historical articles are characteristic for this period. There were also a number of social actions and money collections for the uprising.¹¹ In the last issue dated on December 31, the publisher announced that from January the magazine would begin to appear as a weekly and he encouraged to its subscriptions. For unknown reasons, the journal did not appear in 1831. The reasons for closing the magazine are not known. Nevertheless, it may be assumed that neither the political situation nor the lack of time was conducive to further editorial work as the main editors (Jachowicz and Chrzanowski) were engaged in insurgent action (Kaniowska-Lewańska 1986, p. 65–69).

Dziennik dla Dzieci was the top achievement in the Polish children's magazines' start-up phase. Jachowicz had significantly improved the model of creating children's magazines and introduced several novelties: he was the first one to attach attention to the language of the message, ensuring that it is clear and comprehensible; he treated the magazine as an educational institution, striving to instil the ability to think independently in the readers; he connected the content of the periodical with the current problems, breaking with the moralizing tradition, and he established partnership relationships with readers, which made them identify with the journal.

Other titles

In addition to the periodicals of Tańska, Chrzanowski and Jachowicz, three other titles appeared in the Kingdom of Poland.¹² Two of them were printed in Warsaw (*Rozmaitości Ofiarowane Dzieciom przez Życzliwych, Ziemiomysł*) and one in Puławy (*Skarbiec dla Dzieci*).

Both Warsaw magazines did not stand out with anything special and did not bring any new developments to the history of the press. The first issue of the magazine *Rozmaitości...* came out in December 1828, at the time when the fall of *Rozrywki* was announced. Presumably, the publisher hoped to take over some of its readers, but the new periodical was poor. The largest part was the devotional content, based on Tańska's articles (Szymańska 1989, p. 118). It is not known who the authors of the texts were, but uniform style indicates that they were written by one person (probably the editor, priest Jakub Z. Falkowski). From the beginning of February 1829, there were 8 numbers with a total volume of 333 pages.

¹¹ A detailed analysis of the insurgency theme: Żarów-Mańszewska 1961, p. 148–153.

¹² In the literature of the subject and bibliographies (Żarów-Mańszewska 1961, p. 131; Estreicher 1872, p. 260), there is information about two other periodicals: *Rozrywki dla Dobrych Dzieci* (1829) and *Małe Muzeum dla Pilnych Dzieci* (1830). As a result of data verification, it was found that they were monographs. The first one is a collection of novels by Wanda Malecka, the second one is an anonymous collection of popular science texts.

Falkowski's weekly magazine was not as good as the parallel *Tygodnik dla Dzieci* and was of negligible interest. This inclined the publisher to resign from the undertaking. One year later, another periodical came out – the biweekly *Ziemomysł*, founded by Jan Kanty Chrucki. *Ziemomysł* also was derivative, because the editor borrowed from Tańska's *Rozrywki*, imitating both her style and the layout of the sections. The novelty were only the natural history articles and lithographic decorations posted under articles. The periodical was regularly printed throughout 1830. In the period from January 15 to December 15, 24 numbers, with a total volume of over 860 pages were issued. However, articles were unequal. More than half of them were not signed, suggesting that Chrucki himself was the author. The magazine was poorly edited. The editor did not care about adjusting the language to the age of readers, nor did he carry out any educational mission.

The last children's magazine, which was founded before the outbreak of the November Uprising, was a monthly, *Skarbiec dla Dzieci*. The idea of its establishment was born in the literary group associated with the Czartoryski family court in Puławy, where there was an elite male school, two boarding schools for girls, and a large family library and Library Printing House (Frączyk 1960, p. 134–164). The creators of *Skarbiec* had educational aims. The magazine was about to fulfill two functions: developing natural history, engineering and culture cognisance (section I), and providing materials for language learning (II). Publishers followed the elite foreign series: the German “*Bilderbuch für Kinder*” and the London's “*Library of Entertaining Knowledge*”, which was reported in the publishing prospectus.¹³ The periodical also presented a modern approach to teaching. Since prince Adam Czartoryski had progressive views, repetition and learning by heart were abandoned in schools in Puławy in favour of the teaching method of exchanging views. *Skarbiec* also promoted this form of learning.

In section I of the monthly magazine, popular science articles were published and their content was illustrated with the special, full-page lithographs. In contrast, language learning in section II was realized by printing several parallel language versions of one text. In the short history of the periodical, there were 33 texts from section I, the content of which was explained by 24 lithographs. They concerned, inter alia: technology, geography, zoology, agriculture, customs, and history. The identification of authors is still a problem, as only some of the pen names have been spied out. The authors of the greatest number of texts (12) were the editor Karol Kazimierz Sienkiewicz and his brother Jan Leon (6). Only original lithography was used in *Skarbiec*. Their creators were e.g.: Wilhelm Ehrentraut and Franciszek Kostecki. Hipolit Błotnicki also cooperated with the magazine. He was the tutor of Adam Jerzy Czartoryski's sons and a translator from French (Pękalska 2006, p. 5–19). Section II was homogeneous. During the time of the magazine's

¹³ [Prospectus 2 p.] – a copy bound altogether with: *Skarbiec dla Dzieci* 1830, [no.] 1, from the Warsaw Public Library's collection [<http://mbc.cyfrowemazowsze.pl/publication/41508>; 31.04.2017].

publication, the translations of the work “Early lessons” by Richard Lovell Edgeworth were printed there. The text appeared in a three-tier system: the first was printed in the original English, the second – in Polish, and the third – in French.

In terms of design, *Skarbiec dla Dzieci* stood out from other children’s magazines. Puławski’s editor was the first, who used a large format (4°), multi-layered layout (1, 2 or 3 columns), and initials. The numbers were usually 24 pages long and included 4 full-page lithographs. In the period from April to October 1830, 8 magazine’s numbers (the so-called “sheaves”) had 192 pages altogether. They were offered to subscribers in two versions: with colour lithographs at the price of 36 złp per annum or black and white (24 złp). Seemingly, the price of *Skarbiec* was similar to *Rozrywki* (24 złp), but actually it was twice as expensive, as for the same amount it offered ¼ of content in doubled format. It is not known who read or subscribed the periodical. The relatively higher price and the similarity with “Bilderbuch für Kinder” indicates that the customers could have been children from wealthy bourgeois families and aristocrats. However, the circulation of the periodical does not confirm this hypothesis. It is known from the letters of the editor K. Sienkiewicz¹⁴ that lithographs for 6 numbers were imprinted in 605 copies. Thus, *Skarbiec* circulation was similar to the other periodicals published in that period and this magazine was dedicated to a similar group of people.

Summary

Over eight years between the debut of *Rozrywki* and the outbreak of the November Uprising, a significant qualitative leap was made in Polish children’s press. During this time, the social demand for such publications was growing; each year, at least one (periodically two), and in 1830 – three parallel titles were published. In the period under study, their model also evolved: from editors’s writings (*Rozrywki dla Dzieci*), through materials received from external authors and then edited (*Tygodnik dla Dzieci*), to reader’s magazine (*Dziennik dla Dzieci*). An idea and message of each of them was also differently conveyed. In Tańska’s and Chrzanowski’s magazines, the omniscient narrator pointed out exemplars and did not engage in any dialogue. In Jachowicz’s *Dziennik*, the roles were reversed, because the editorial office carried out the message in line with the views of progressive educators (J.J. Rousseau and J.H. Pestalozzi). It treated the readers objectively, tried to instil in them the ability to think independently, and created the conditions for them to identify with the periodical. The language’s expression evolved simultaneously. Editors were increasingly cautious about making the message readable, and the argument was personalized and adapted to the recipient’s intellectual level. In the children’s magazines, there were also some

¹⁴ Listy K. Sienkiewicza do A. Dobrowolskiego, letter from July 16, 1830 [Biblioteka Czartoryskich, manuscript no. 2395] – after: Pękalska 2006, p. 17.

thematic changes. In addition to the initially popular historical and moral texts, more and more articles about natural history appeared, as well as informative texts, which were a manifestation of readers' commitment (letters, actions, contests). The weakest feature of the first Polish periodicals for children was the low standard of the use of illustrations. In most magazines they were printed rarely and only for aesthetics. *Skarbiec dla Dzieci* was the exception, the periodical took full advantage of the illustrations' potential, which were illustrative and cognitively related to the content of the articles.

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STRESZCZENIE

Przedmiotem artykułu są dzieje polskich czasopism dla dzieci i młodzieży w pierwszym okresie ich rozwoju (1824–1830), czyli od daty ukazania się pierwszego tytułu (*Rozrywek dla Dzieci*) do wybuchu powstania listopadowego. W pracy omówiono ich genezę, dzieje wydawnicze (twórców, uwarunkowania i specyfikę) oraz zawartość. Spośród sześciu czasopism ukazujących się w badanym okresie dokładniej omówiono cztery tytuły, których wpływ był największy: *Rozrywki dla Dzieci* (1824–1828), *Tygodnik dla Dzieci* (1829), *Dziennik dla Dzieci* (1830) oraz *Skarbiec dla Dzieci* (1830). W badaniach wykorzystano literaturę przedmiotu, źródła oraz dane pozyskane z analizy zawartości. Wykonane badania przekonują, że w badanym okresie utrwalił się społeczny popyt na tego typu wydawnictwa, ewoluował ich model (od pisma autorskiego, przez typ redaktorski, do pisma czytelników) oraz misja. Szczytowym osiągnięciem tego okresu był *Dziennik dla Dzieci* Stanisława Jachowicza, który redagowano zgodnie z poglądami postępowych pedagogów. W latach 1824–1830 znacząco ewoluował też język wypowiedzi oraz nastąpiły zmiany tematyczne. Obok popularnych początkowo tekstów historycznych i moralizatorskich, częściej drukowano artykuły na temat historii naturalnej oraz wypowiedzi będące przejawem zaangażowania czytelników (listy, akcje, konkursy). Najślabszą cechą pierwszych polskich periodyków dla dzieci był niski poziom wykorzystania ilustracji. W większości pism drukowano je rzadko i wykorzystywano wyłącznie w funkcji estetycznej.

Słowa kluczowe: czasopisma dla dzieci, XIX wiek, historia