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ARTYKUŁY I ROZPRAWY

1.

Bogumiła Staniów

Grimms' Fairy Tales in Poland.

The analysis of publishing production in the years 1895–2011¹

The reception of fairy tales by the Brothers Grimm published in Poland has never been examined thoroughly². The legacy of German fabulists has been analysed from the point of view of literary³, translational⁴, cultural⁵ and pedagogical⁶ problems.

¹ The article is a rearranged English version of Polish text: B. Staniów, *Grimmowie w Polsce. Rekonesans bibliograficzny w 200 lat po "Kinder- und Hausmärchen"*, [in:] *Książka, biblioteka, informacja: między podziałami a wspólnotą III*, red. J. Dzieniakowska i M. Olczak-Kardas, Kielce 2012, 47–64.

² The presence of foreign (specific) authors of children's and youth literature on the Polish publishing market was described among others by: S. Brzozowska, *Andersen w Polsce*, Wrocław 1970; J. R. R. Tolkien – *recepca polska*, ed. J. Z. Licheński, Warszawa 1996; M. Rogoż, *"Muminki" Tove Jansson na polskim rynku wydawniczym*, "Toruńskie Studia Bibliologiczne" 2011, no. 2 (7), 43–67; idem, *"Kubuś Puchatek" jako bohater wielu pokoleń. Z dziejów recepcji arcydzieła Alana Aleksandra Milne'a na polskim rynku wydawniczym*, [in:] *Młody odbiorca w kręgu lektur pożytecznych i szkodliwych*, ed. K. Heska-Kwaśniewicz, S. Gajownik, Katowice 2012, 59–75. Some titles reviewed publishing reception of foreign literature (English, American, French, Swedish, Russian and Soviet ones).

³ See R. Waksmund, *Sąd nad baśniami braci Grimm w polskiej krytyce literackiej lat 1945–1949*, "Orbis Linguarium. Legnickie Rozprawy Filologiczne" 1998, vol. 10, 235–243; K. Grzywka, *Bracia Grimm: "Baśnie domowe i dziecięce"*. *Bracia Grimm – piewcy ludowego autentyku czy wytrawni bajkopisarze?*, [in:] *Arcydzieła literatury niemieckojęzycznej*, ed. E. Białek, G. Kowal, Wrocław 2011, 403–411.

⁴ M. Krysztofiak, *Przekład literacki a translologia*, 2nd ed., corrected and expanded, Poznań 1999 (chaps. *Modelowa analiza translologiczna na przykładzie polskich tłumaczeń baśni braci Grimm*); E. Pieciul-Karmińska, *Posłowie*, [in:] *Baśnie dla dzieci i dla domu*. By W. J. Grimm, full edition, vol. 2, Poznań 2010, 434–484.

⁵ See *Bracia Grimm i folklor narodów słowiańskich*, ed. J. Śliźniński, M. Czurak, Wrocław 1989; M. Hałub, *Meine Wege gehen auf Ihre Strasse... Ueber die Wechselbeziehungen der Brueder Grimm mit schwaebischen Romantikern*, [in:] *Annäherungsversuche: germanistische Beiträge*, hrsg. von N. Honsza, Wrocław 1996 (*Germanica Wratislaviensia*; 116), 99–117; K. Grzywka, *Od lasu po góry, od domu po grób... Polska i niemiecka bajka ludowa ze zbiorów Oskara Kolberga i braci Grimm*, Warszawa 2005.

⁶ See A. Chojnacka-Czachór, *Aspekty rozwojowe w baśniach dla dzieci – próba analizy wybranych utworów baśniowych*, "Kultura i Edukacja" 1997, no. 1/2, 179–188.

Grimms' literary output is present in all literary dictionaries and encyclopedias, as well as monographs of folk tales in the whole world. The aim of this survey is to present a general outline of Grimms' fairy tales, a staple in the world canon of children's literature, in the repertoire of Polish publishers.

The first translations of Grimms' fables

Polish children have waited for as many as 80 years for the first collection of Grimms' fables. It was not until 1895 that the first Polish edition, entitled *Baśnie dla dzieci i młodzieży*, was published. The original edition *Kinder- und Hausmärchen* (1812–1815), supplemented in the next editions by the brothers Jacob and Wilhelm, is the collection of fables representing all genres characteristic of folk literary output, as far as form and content are concerned. The editions of Grimms' fairy tales which are complete and unabridged, with critical comments are extremely rare. In Poland, the first critical collection, translated by Emilia Bielecka and Marcei Tarnowski, was published in 1982. However, the complete edition of the original work by Grimms is the collection of fables entitled as the original one *Baśnie dla dzieci i dla domu*, published by the publishing house Media Rodzina in 2010. The source text of this two-volume collection, translated anew by Eliza Pieciul-Karmińska, was the great edition of Grimms' works entitled *Kinder- und Hausmärchen* published in 1857. In 2005 that very edition was included on the UNESCO Cultural Heritage list. It is one of the most famous German literary works part of the international children's literature, available in more than 160 languages.

The editions were adapted to the children's perception from the very beginning: cruelty and motifs difficult to understand, as well as folk expressions, similes and proverbs, were removed. The text was paraphrased and adapted in various ways, sometimes straying from the original. As a result, the fables differ considerably between editions. Both the first edition from the 19th century and the editions from the 20th and 21st century editions were affected by this process, which I am going to discuss in the subsequent part of my article.

Having all of the mentioned in mind, the review of Grimms' fairy tales should begin with the examination of the end of the 19th century. Estreicher's bibliography, and the more up-to-date bibliographical lists⁷ which follow, provide information about the above-mentioned first edition from the year 1895 compiled by Cecylia Niewiadomska and published with illustrations by Gebethner and Wolff in Warsaw (*Baśnie dla dzieci i młodzieży*). Unfortunately, that edition has not survived to present day. Thanks to the same publishers, another edition of Grimms' fables entitled *Bajki domowe i dziecinne* came out one year later. The two-volume collection, translated by Zofia Antonina Kowerska, was much more comprehensive as far as the selection of tales is concerned. This edition came out as part of Biblioteka Wisły, as volumes 14 and 15. *Baśnie i powiastki dla dzieci* published in 1899 by J. Dubler in Vienna

⁷ E. Boczar, *Bibliografia literatury dla dzieci i młodzieży. Wiek XIX. Literatura polska i przekłady*, Warszawa 2010.

(printed by Drukarnia Narodowa in Cracow) and compiled by Maria Kreczkowska was an undertaking on a smaller scale, however, it was provided with colourful illustrations. Previously, some individual works translated by Wanda Szymańska-Reichsteinowa were published, e.g. *Śnieżna Różyczka* (Warsaw: Gebethner and Wolff, 1878 and 1880) and *Jaś i Małgosia* (Fürth: G. Löwensohn, 1880)⁸.

Before World War I the selection of Grimms' fables compiled by Niewiadomska and provided with drawings was published as many as three times by Gebethner and Wolff (1901, 1909, 1916). The collections entitled *Bajeczki dla naszych dzieci braci Grymów* (1908, compiled by Henryk Józef Ryger) and *Bajki historyczne* (1911, with a characteristic annotation: "dla polskiej dziatwy przerobiła" Jadwiga Bohuszewicz) appeared under the imprint of Księgarnia Popularna from Warsaw. The following two editions were printed with Lviv publishing address – the first collection entitled *Wybór bajek* was compiled and illustrated by Maryia Trawińska and published by Polskie Towarzystwo Nakładowe in 1905, the second one entitled *Bajki* was published by "Kultura i Sztuka", as well as Księgarnia Akademicka and Warsaw firm E. Wende i Ska. The latter one came out in 1912 and it contained a free translation by Jadwiga Bohuszewicz. Some individual fables, together with Hans Christian Andersen's works (*Ptaszek znajduje; Gwiazdki Hanusi; Ołowiany żołnierz*) were published twice: by Gebethner and Wolff in 1908, and by Michał Arct in 1909.

The interwar period

In the interwar period (1918–1939) Grimm's fairy tales were already considered classic children's literature, which was reflected most of all in numerous reissues. During that time, 32 editions of fable collections, in various translations, compilations and selections were published by different publishing houses then, mainly by J. Przeworski (Warsaw). Apart from this, a large number of individual works was published (over 120). Among those were the most popular fables, whose plots and titles were often modified, i.e. *Czerwony Kapturek* (9 editions), *Kopciuszek* (9 editions), *Jaś i Małgosia* (8 editions) and *Tomcio Paluch*⁹ (8 editions). Compilations constituted approximately 42% of all the translations, they were more or less based on the original text¹⁰. The largest number of translations and compilations was prepared by Mieczysław Rościszewski [pseud., only translations], Elwira Korotyńska (also known as Ewa Reńska) and Michalina Marczevska. The main publishing houses were: Nowe Wydawnictwo, Księgarnia Nakładowa, and Księgarnia Popularna (all of them were located in Warsaw).

⁸ Marek Hałub provides a translation which cannot be found in *Bibliografia literatury dla dzieci i młodzieży. Wiek XIX: Zajac i jeź* (1865) cited in K. Grzywka, *Bracia Grimm...*, 404.

⁹ Also as: *Tomcio Paluszek*.

¹⁰ The information on the type of work with a text is based on the bibliography of *Bibliografia literatury dla dzieci i młodzieży 1918–1939. Literatura polska i przekłady*, compil. B. Krassowska and A. Grefkowicz, Warszawa 1995. Apart from the terms included in the table, the following ones were also used: 'free translation by', 'polonized by', or even 'written by' (this form was considered compilation).

Marceli Tarnowski's translation is of considerable value, since he modified 96 texts by softening drastic scenes and adapting fables to the needs of the young readers. They were reprinted in that version several times. Most interwar editions were illustrated, and some collections came out as a series (Biblioteka Bajek Całego Świata of Księgarnia Popularna or Złota Biblioteczka of F. Korn). Some individual fables were also published in that way, e.g. by Biblioteczka dla Dzieci of F. Korn, Księgozbiorek Dziecięcy of Księgarnia Nakładowa or Skarbnica Milusińskich of Księgarnia Popularna. The first indications of the fables being acknowledged by critics and enthusiastically received by readers come from that very period. The survey¹¹ carried out by Janina Wuttkowa in 1929 showed that they came top of the list of works adored by children. In 1927 they were recommended by *Katalog biblioteki wzorcowej dla dzieci i młodzieży* drawn up by Jadwiga Filipkowska-Szemplińska and Maria Gutry.

Analysing the bibliography of publications which came out during the Second World War, we can say that it was a period when Grimms' editions were systematically published in Generalna Gubernia. We can name 2 collections of fairy tales (published by Księgarnia Powszechna and Gebethner i Wolff) and some single fairy stories, with the most popular being: *Janek Wyrwidąb*, *Wróżka Skoronózka* (5 editions by Gebethner i Wolff), *Zwycięzca smoka* (5 editions by Gebethner i Wolff), *Szklana Góra*, *Siedmiobój* (3 editions by Gebethner i Wolff). There were also several adaptations prepared by Polish writers: *Jaś i Małgosia* (4), *Kopciuszek* (4), *Kot w butach* (2), *Miś i perełka* (2), et al.¹²

After 1945

During the post-war period, up until 1949 it was mainly private companies that continued their pre-war economic activity. However, there is no strong evidence that Grimms' fairy tales were frequently published at that time¹³. As a limited edition series *Kukuryku. Wesołe Bajki i Powiastki* by "Biblosa" from Cracow¹⁴ compiled by Hanka Burska came out then. Those were, e.g. *Kot w butach* (1945 and 1947), *Miś i Perełka* (1945 and 1947), *Paluszek* (1945 and 1947), *Śpiąca królewna* (1945 and 1947), *Czerwony Kapturek* (1947), *Jak Jacek znalazł szczęście* (1947), *Jaś i Małgosia* (1947), *O siedmiu krukach* (1947), *Śnieżyczka* (1947), and *Kopciuszek* compiled by Andrzej Grycz (1947). *Sześciu zawsze sobie radę da* was included in the collection *Baśnie i legendy* compiled by Wanda Markowska and Anna Milska, illustrated by Olga Siemaszko. The collection was published by "Książka" publishing house in 1945

¹¹ J. Z. Białek, *Literatura dla dzieci i młodzieży w latach 1918–1939. Zarys monograficzny. Materiały*, 2nd ed., Warszawa 1987, 35.

¹² K. Woźniakowski, B. Góra, *Bibliografia jawnych druków polskojęzycznych Generalnego Gubernatorstwa 1939–1945*, Kraków 2008, 109–113.

¹³ During that period Grimms' fables in German came out for didactic purposes. They will not be discussed here.

¹⁴ Some books from that series were given the following publishing name: Wydawnictwo Bajek i Baśni.

and was reprinted in 1948 (2nd edition), in 1951 (3rd and 4th editions entitled *Baśnie i podania*) and in 1953 (5th edition)¹⁵. However, in the post-war period the attitude towards Grimms' fables was rather negative, they were considered detrimental due to drastic scenes and associations, unsuitable for the psyche of a young reader¹⁶.

When the thaw of 1956 came, Nasza Księgarnia published *Baśnie*, translated by Marcelli Tarnowski, selected by Stefania Wortman and illustrated by Bożena Truchanowska and Wiesław Majchrzak. Originally printed as 100,000, the edition was reprinted as many as 18 times in the following years!¹⁷ It seems that among others it was those reissues that consolidated the position of the title on the publishing market. As a consequence, a post-war reader was introduced to 22 fables based on the German 1954 edition (*Die Kinder- und Hausmärchen der Brüder Grimm*): *Kopciuszek; Stoliczku nakryj się; Braciszek i siostrzyczka; Czerwony Kapturek; Słomka, węgielek i groch; Paluszek; O wilku i siedmiu koźlątkach; Sześciu sobie zawsze radę da; Jednooka, Dwuooka, Trójocza; Tańczące krasnoludki; O czterech muzykantach z Bremy; Pani Zamieć; Gęsiareczka; Śnieżka; Trzy piórka; Domek w lesie; O dzielnym krawczyku; Bajka o dwóch braciach; Jagódka; Król Drozdobrody; Złota gęś; Dziewica Milena.*

The complete literary version of Grimms' works did not come out until 1982, when Ludowa Spółdzielnia Wydawnicza published two-volume book *Baśnie braci Grimm: baśnie domowe i dziecięce zebrane przez braci Grimm*, translated by Emilia Bielicka and Marcel Tarnowski, with Helena Kapełus' afterword and valuable comments. The edition included two hundred fairy tales and was very close to the original version. The source text on which it was based was the German 1975 edition: *Kinder – und Hausmärchen gesammelt durch die Brüder Grimm*. The edition was provided with illustrations by Elżbieta Murawska. The whole selection was reprinted in 1986, but the second volume was also reissued in 1987 and 1989. Nevertheless, the 1954 edition or selections of it were reprinted once more in the following years. Some of them were translated anew (e.g. *Baśnie* [Szczecin: KAW, 1954])¹⁸.

In the meantime several individual fables accompanied by excellent illustrations were published. Those include: *Jagódka* written by Jan Rojewski and illustrated

¹⁵ The fable was provided with the authorship 'by Grimm' instead of 'by Grimms'. That and other mistakes were caused by the similarity of those writers' surnames, another example of which was the one in the anthology entitled *Świat baśni i legend* (compiled by K. Paszkowski and published by Księgarnia Polska of S. Jamiołkowski in Łódź in 1946) the fable *O niewidomym Babie Abdalli* was wrongly ascribed to the Brothers Grimm. In fact it was Albert Ludwig Grimm (1786–1872), who was the author of the collection of fables *Powieść z tysiąca i jednej nocy* (*O niewidomym Babie Abdalli* was one of them). Incidentally, Jacob and Wilhelm Grimm had a younger brother Ludwig, who was a painter.

¹⁶ R. Waksmund, op. cit.

¹⁷ The dates of editions: 1958, 1964, 1968, 1971, 1980, 1982, 1984, 1985, 1988, 1990, 1992, 1994, 1995, 1996, 1997, 1998, 2000 (the last six came out as the *Lektura Szkolna*: klasa 4 series). There was a Hungarian version of that collection of fairy tales (entitled *Mesék*) by Nasza Księgarnia in 1961.

¹⁸ Transl. by Andrzej Maciejewski, the book came out as the *Książka od "Kuriera"* series.

by Eugenia Różańska (Biuro Wydawnicze "Ruch", 1960); *Złota gąska* compiled by Zofia Szancerowa and illustrated by Jan Marcin Szancer (Nasza Księgarnia, 1967, 1982, 1990); *Czerwony Kapturek* translated by Marceli Tarnowski and illustrated by Jolanta Marcolli (Nasza Księgarnia, 1983, 1986, 1987); *Jaś i Małgosia* translated by Irena Tuwim and illustrated by Edward Lutczyn (Krajowa Agencja Wydawnicza, 1980, 1987) and *Śpiąca królewna* translated by Tarnowski and illustrated by Wiktor Sadowski (Krajowa Agencja Wydawnicza, 1986)¹⁹.

After the systemic transformation of 1989

After 1990, so as to continue their activity in a new economic situation, publishing houses simply reprinted their previous editions, e.g. Nasza Księgarnia (see above) or Ludowa Spółdzielnia Wydawnicza, which in 1995 once more printed the two-volume collection of fables translated by Bielicka and Tarnowski (*Baśnie Braci Grimm...*). Some publishing houses offered readers two different versions of Grimms' fables, i.e. LSW: *Baśnie dla najmłodszych* illustrated by Mirosław Siara (1990) and Grzegorz Leszczyński's selection of fairy tales translated by Bielicka and Tarnowski, which was entitled *Baśnie: wybór* (1990).

Among the publishers interested in Grimms' literary output in the 1990s, were new companies which started their activity by publishing classical works, and some of them did not reach beyond it. Grimms' fables collections were published by:

- "Alfa" from Warsaw (*Wesele pani Liszki*, transl. by Emilia Bielicka and Marceli Tarnowski, selected by Margita Pribusová, 1988²⁰; *Ptak Straszdyło i inne baśnie braci Grimm*, transl. by Emilia Bielicka and Marceli Tarnowski, selected and edited by Elżbieta Lubańska, 1990),
- Agencja "WK" from Wrocław (*Baśniowe lektury: baśnie braci Grimm*, transl. by Marceli Tarnowski and Joanna Pietras, 1995 and 1997),
- "Siedmioróg" from Wrocław (*Baśnie*, transl. by Irena Tuwim²¹, compiled by Danuta Sadkowska, 1995, 1997, 2000; *Wielka księga baśni* compiled by Beata Szcześniak, based on the texts by Antoni Marianowicz and Marceli Tarnowski 2006; *Baśnie*, transl. by Marceli Tarnowski and Aleksandra Michałowska, 2010)²²,
- "Świat Książki" from Warsaw (*Baśnie braci Grimm*, transl. by Emilia Bielicka and Marceli Tarnowski, 1996, 1998, 2004 and illustrated by Viera Kardelisova),
- "Zielona Sowa" from Cracow (*Baśnie*, transl. by Marceli Tanowski, compiled by Małgorzata Czyżowska, 1997; *Baśnie na dobranoc*, 1999, 2003 and 2004²³; *Baśnie*,

¹⁹ Both fables were included in the *Baśnie i Legendy z Całego Świata* series.

²⁰ The title not found in the database of Biblioteka Narodowa („Przewodnik Bibliograficzny” 1973-) at the time of compiling the article.

²¹ Based on the 1938 edition by Wydawnictwo J. Przeworskiego.

²² As the *Kanon Lektur: literatura dla dzieci* series; 2.

²³ In the 2003 and 2004 editions transl. Karol Barzyk.

- transl. by Karol Barzyk, 2002²⁴ and 2003 [two editions]²⁵; *Baśnie* 2004²⁶ *Baśnie nad baśniami*, transl. by Karol Barzyk, 2004; *Baśnie* 2005²⁷; *Baśnie* 2005²⁸; *Baśnie* 2006²⁹; *Baśnie*, transl. by Karol Barzyk, 2007; *Najpiękniejsze baśnie*, transl. by Karol Barzyk, 2008),
- PWW from Warsaw (Philip Wilson Warsaw) (*Baśnie*, transl. by Edmund Jezierski and Zofia Kowerska; compiled by Zenona Rylukowska and Barbara Wiśniewska, 1998)³⁰,
 - Agencja Wydawnicza “Nałęcz” from Warsaw (*Baśnie*, compiled by Irena Regina Świętochowska, 1998),
 - Elżbieta Jarmońkiewicz from Zielona Góra (*Najpiękniejsze baśnie braci Grimm*, 1998; *Baśnie domowe i dziecięce*, transl. by Emilia Bielicka and Marcei Tarnowski, selected by Hans Hecke, 2003³¹; *Baśnie braci Grimm*, transl. by Emilia Bielicka and Marcei Tarnowski, 2004³²),
 - Podsjedlik-Raniowski i Spółka from Poznań (*Najpiękniejsze baśnie braci Grimm*, Polish text by Anna Sójka, 1998³³; *Królowna Śnieżka i inne baśnie braci Grimm*, the text by Anna Sójka, 2002; *Baśnie dla dzieci*, the text compiled by Ludwik Cichy, Katarzyna Karczewska, Danuta Wróbel, 2003³⁴),
 - “Klasyka” from Bielsko-Biała (*Bajki braci Grimm*, transl. by Rafał Dawidowicz, 1998),
 - RTW from Warsaw (*Baśnie braci Grimm*, based on Z. A. Kowerska’s translation, compiled by Anna Wiśniewska, 1999),
 - “Bellona” from Warsaw (*Baśnie braci Grimm*, the text by Marta Chamów, 1999 and compiled by Regina Świętochowska, 2000)³⁵,
 - “Mediasat Poland” from Cracow (*Baśnie nad baśniami*, based on Cecylia Niewiadomska’s translations, compiled by Małgorzata Czyżowska, 2004)³⁶,

²⁴ The title not found in the database of Biblioteka Narodowa („Przewodnik Bibliograficzny” 1973–).

²⁵ As the Czytaj z Sową! series.

²⁶ Published with Polskapresse as the Najpiękniejsze Bajki series, the collection of “Dziennik Bałtycki”, no. 5.

²⁷ As the Najpiękniejsze Bajki series, the collection of “Gazeta Krakowska”, no. 5.

²⁸ Published with Polskapresse as the Najpiękniejsze Bajki series, the collection of “Gazeta Krakowska”, no. 3.

²⁹ Published with Editor as the Najpiękniejsze Bajki z Dzieciństwa series, the collection of “Gazeta Olsztyńska” and “Dziennik Elbląski”, no. 5.

³⁰ As the Kolorowy Świat Lektur series.

³¹ Illustrated by Janusz Grabiański.

³² The book came out as the Lubię Książki series, the books canon for children and youth [Porozumienie Wydawców], the texts in accordance with the 1982 LSW edition.

³³ As the Książki Szczęśliwego Dzieciństwa series.

³⁴ Ibidem.

³⁵ The book came out as the Wieczne Baśnie series.

³⁶ Biblioteka “Nowej Trybuny Opolskiej”, no. 8.

- "Greg" from Cracow (*Baśnie*, transl. by Cecylia Niewiadomska, Patrycja Jabłońska, 2005)³⁷,
- "Publicat" from Poznań (*Ilustrowane baśnie*, the text by Anna Sójka, 2005³⁸; *Najpiękniejsze baśnie braci Grimm*, the text by Anna Sójka, 2009³⁹),
- The Ossolineum Publishing House from Wrocław (*Czerwony Kapturek, Jaś i Małgosia; Stoliczku, nakryj się!, Kopciuszek, Pani Zima*, transl. by Joanna Pietras, Marceli Tarnowski, 2007)⁴⁰,
- Firma Księgarska Jacek i Krzysztof Olesiejuk "Inwestycje" from Warsaw (*Baśnie*, [based on Z. A. Kowerska's translation] compiled by Anna Wiśniewska, 2007),
- Axel Springer Polska from Warsaw (*Najpiękniejsze baśnie braci Grimm*, transl. by Marceli Tarnowski, 2008)⁴¹,
- Harbor Point Media Rodzina from Poznań (*Baśnie braci Grimm*, transl. by Eliza Pieciul-Karmińska, 2009; *Baśnie dla dzieci i dla domu* T. 1-2, transl. by Eliza Pieciul-Karmińska, 2010),
- Oficyna Wydawnicza Foka: Agencja WK from Wrocław (*Baśnie braci Grimm*, transl. by Marceli Tarnowski and Joanna Pietras, 2009)⁴²,
- F.H. Biały Kot from Dębica (*Baśnie*, transl. by Sylwia Miłkowska, 2010),
- Księgarnia Wydawnictwo Skrzat Stanisław Porebski from Cracow (*Baśnie*, compiled by Łukasz Rudnicki, Ewa Stadtmüller, Agnieszka Sabak, 2011)⁴³,
- "Liwona" from Warsaw (*Baśnie*, 2011).

As one can see, Grimms' fables came out in various selections. The publishing houses often set their texts in different combinations and gave them different titles (e.g. Podsjedlik-Raniowski i Spółka, Zielona Sowa). On many occasions, the titles they chose had already been used by other publishers, e.g. *Baśnie nad baśniami*. There was a growing demand for subsequent editions due to the fact that in 1982 the works of brothers Grimm were included in the recommended reading list for primary schools. They were also included in *Kanon Książek dla Dzieci i Młodzieży* (2002) and that is why they were published as a series *Lubię Książki* (Elżbieta Jarmońkiewicz 2004). Some collections and individual titles were also added to newspapers (see footnotes). The crowning achievement on the list presented above is the two-volume book *Baśnie dla dzieci i dla domu* published by Harbor Point Media Rodzina in 2010. This is a complete, critical edition, based on the so-called great edition from 1857. It contains 200 canonical texts. In the preface to this book one can read that the new translation maintains 'a balance between the faithfulness to the source text

³⁷ Based on the 1940 edition by Gebethner i Wolff.

³⁸ As the *Książki Szczęśliwego Dzieciństwa* series.

³⁹ As the supplement to a newspaper "Polska. Głos Wielkopolski".

⁴⁰ As the Ossoliński series.

⁴¹ It was supplemented with an optical disk CD-ROM with the audio version, read by a well-known actor of German descent - Steffen Möller.

⁴² The third edition according to "Przewodnik Bibliograficzny"; in the BN's databases there are no earlier editions.

⁴³ As the *Lektura Dobrze Opracowana: gimnazjum* series.

and tradition (connected with previous editions'), thanks to which for the first time one can read Grimms' fables free from any blatant didacticism and accretions that came with time. In the comprehensive afterword Eliza Pieciul-Karminińska, the translator, quotes the foreword by the brothers Grimm from the original edition of their fables, and reflects on the uniqueness of the fables and their influence on child development. Moreover, she presents her translatory work from the inside. The book is illustrated by Otto Ubbelohde, a German secession graphic artist.

After 1990 individual fables were published by:

- Oficyna Wydawnicza R.A.F. from Racibórz (*Czerwony Kapturek* 1990),
- "Siedmioróg" from Wrocław (*Jaś i Małgosia* 1995)⁴⁴,
- Kowalski i S-ka from Warsaw (*Złota gąska* 1995)⁴⁵,
- Podsiedlik-Raniowski i Spółka from Poznań (*Królewna Śnieżka* 1998 – two editions⁴⁶; *Wilk i 7 koźlątek* 1998, 2003⁴⁷; *Cztery muzykanci z Bremy* 1998 – two editions⁴⁸; *Rozpunka* 1998; *O rybaku i rybce* 1998; *Stoliczku, nakryj się!* 1998)⁴⁹,
- Prószyński i S-ka from Warsaw (*Kopciuszek* 1999, *Jaś i Małgosia* 1999, *Śnieżka* 1999)⁵⁰,
- "Com" from Słupsk (*Czerwony Kapturek*; *Tańczące krasnoludki* 2002⁵¹; *Śpiąca królewna*; *Ośła skórka* 2003⁵²),
- "Zielona Sowa" from Cracow (*Śpiąca królewna* 2003; *Czerwony Kapturek* 2003; *Jaś i Małgosia* 2003; *O rybaku i złotej rybce* 2003; *Stoliczku nakryj się* 2003; *Wilk i 7 koźlątek* 2004⁵³; *Bajka o krasnoludkach* 2005⁵⁴),
- "Liwona" from Warsaw (*Jaś i Małgosia* 2004)⁵⁵,
- Wydawnictwo "Dwie Siostry" from Warsaw (*Czerwony kapturek* 2008, illustrated by Květa Pacovská, an outstanding Czech graphic artist),

⁴⁴ It was a comic strip as the *Opowieści Rysunkowe dla Najmłodszych* series.

⁴⁵ Translated and illustrated by the Szancers, according to earlier editions by Nasza Księgarnia.

⁴⁶ The second edition was supplemented with an audio cassette.

⁴⁷ The edition came out as the *Książki Szczęśliwego Dzieciństwa* series and was supplemented with an audio cassette.

⁴⁸ The second edition was supplemented with an audio cassette.

⁴⁹ All the titles came out as the *Książki Szczęśliwego Dzieciństwa* series.

⁵⁰ The publisher followed the LSW text from 1989.

⁵¹ As the *Bestsellery dla Dzieci* series.

⁵² Ibidem.

⁵³ As the *Moja Pierwsza Książeczka* series.

⁵⁴ Ibidem.

⁵⁵ As the *Bajeczka do Poduszki* series.

- Harbor Point Media Rodzina from Poznań (*Stary szewc i krasnoludki* 2009⁵⁶, *Jaś i Małgosia* 2010⁵⁷, *O wilku i siedmiu kozłatkach* 2011)⁵⁸,
- Wydawnictwo “Jedność” from Kielce (*Śpiąca królewna* 2011)⁵⁹.

There was also a separate group of translations from other languages than German, which were published by newly set up companies. Grimms’ fairy tales have been translated from:

- French (*Królewna Śnieżka i siedmiu krasnoludków*, Lublin: Wydawnictwo Paweł Skokowski, 1993, 1995, 1997, 2000),
- English (*Królewna Śnieżka: bajka braci Grimm opowiedziana przez Jennifer Greenway* [original title: *Snow White*], Warsaw: Movex, 1996; *Baśnie według braci Grimm* [original title: *Fairy Tales by Brother Grimm*], Warsaw [first ed.], Ożarów Mazowiecki [second ed.]: Firma Księgarska Jacek i Krzysztof Olesiejuk “Inwestycje”, 2007 and 2008⁶⁰; *Baśnie braci Grimm* [original title: *Usborne Illustrated Grimm’s Fairy Tales*], Ożarów Mazowiecki: Wydawnictwo Olesiejuk, 2010; – *Księga baśni braci Grimm* [original title: *Children’s stories by Grimm Brothers*], Wierchcy Parzeńskie: P.H.W. Fenix, 2011 and 2012),
- Spanish (*Królewna Śnieżka: na podstawie baśni braci Grimm* [original title: *Blancanieves*], Warsaw: Axel Springer Polska, 2008)⁶¹,
- Italian (*Baśnie braci Grimm* [original title: *Fiabe sonore*], Kielce: Wydawnictwo “Jedność”, 2009; *Baśnie mojej Babci: dawno, dawno temu...* [original title: *Fiabe della nonna*], Kielce: Wydawnictwo “Jedność”, 2009)⁶².

Some companies decided to publish mini anthologies of fables by various writers (in all cases, except the last two titles, those were always the works by Charles Perrault and Hans Christian Andersen):

- *Baśniowe lektury: najpiękniejsze bajki świata* (Agencja WK, 1995),
- *Baśnie* (Warsaw: “Ostroróg”, 1998),
- *Baśnie domowe: najpiękniejsze baśnie Hansa Christiana Andersena i braci Grimm* (Zielona Góra: Elżbieta Jarmońkiewicz, 1998)⁶³,
- *Niezapomniane baśnie dzieciństwa* (Warsaw: “Papilon”, 2006),
- *Magiczny świat baśni: Andersen, Bracia Grimm, Perrault* (Cracow: Wydawnictwo “Zielona Sowa”, 2010, two editions),

⁵⁶ Supplemented with an optical disk CD, as the Mistrzowie Klasyki Dziecięcej series.

⁵⁷ As the Mistrzowie Klasyki Dziecięcej series.

⁵⁸ Ibidem.

⁵⁹ As the Najpiękniejsze Baśnie series, Jedność dla Dzieci.

⁶⁰ An exceptionally poor translation of the title – *Fairy Tales by Brothers Grimm*, 2006 (transl. by Marta Jakubiak).

⁶¹ As the Najpiękniejsze Bajki dla Dzieci series, the collection of *Dziennik*, 11. The text on the supplemented optical disk CD-ROM was read by the well-known Polish actor Marian Opania.

⁶² As the Baśnie Pokoleń series, Jedność dla Dzieci.

⁶³ Annotated as the third edition, however there are no earlier editions in the national bibliography.

- *Baśnie: Andersen, Bracia Grimm, Perrault* (Cracow: Wydawnictwo "Zielona Sowa", 2010),
- *Najpiękniejsze baśnie dla dzieci* (Warsaw: Klub dla Ciebie – Bauer-Weltbild Media, 2010)⁶⁴,
- *Baśnie mojej Babci: dawno, dawno temu...* (Kielce: Wydawnictwo "Jedność", 2009).

Contemporary alterations and adaptations

Abridgements, alterations and adaptations of fables are not solely typical of early children's book production. They were necessary in the case of Grimms' fables, since they contained cruel and drastic scenes unsuitable for an immature reader. This was the reason why writers and translators felt tempted to freely adapt the texts, and as a result numerous loose versions of the fairy tales appeared. In the interwar period and in the years to follow, there were many editions aimed at children; those were either individual titles or various-sized collections containing texts which were adapted so as to soften brutal plots. Among those who adapted, altered or paraphrased Grimms' fables were: Artur Oppman, Julian Tuwim, Jan Brzechwa and Jan Rojewski. For the youngest readers there were simplified texts (e.g. *Czerwony Kapturek* published by Agencja Wydawnicza "Ostroróg", Pruszków 1999; *Baśnie dla najmłodszych* published by Podsjedlik-Raniowski i Spółka 2000;⁶⁵ *Baśnie dla najmłodszych* 2003 and *Królowna Śnieżka* 2009 published by Zielona Sowa), rhyming fairy tales 'based on' Grimms' fables (e.g. Wydawnictwo Replika from Dopiew: *Czerwony Kapturek* 2003; *Ubogi i bogaty* 2004; *Zniszczone buciki* 2004⁶⁶) and small books with big letters (*Baśnie dla maluchów* published by Zielona Sowa 2006, 2008). In most cases the texts were short and limited to captions under (a few) pictures. Sometimes, colouring books also appeared (*Królowna Śnieżka* and *Stoliczku, nakryj się* published by Format, Warsaw 1998).

A new phenomenon of 'losing' authorship of German fabulists started to develop in the mid-1990s. Some individual titles and collections of fables which were based on Grimms' fairy tales (however, sometimes a few versions were combined) were signed by a new Polish author (or rather an adaptor). Egmont was the first that published a series of fables under a Walt Disney licence (*Królowna Śnieżka* with a text by Jeremi Przybora 1995) and Polish national bibliography catalogued such editions under 'Polish stories for children!' A decade later, Agora, from Warsaw, published a series of fairy tales entitled *Kolekcja Dziecka*, based on well-known motifs of canonical fables and used a very similar approach. The authors of the texts were Polish writers for children, and the authorship was expressed in the following way: 'told by...'. Several titles came out like that, e.g. *Czerwony Kapturek* and *Tomcio Paluch* by Jarosław Mikołajewski in 2005, his *Królowna Śnieżka*, *Żabi król* and *Jaś i Małgosia* in 2006 as well as *Kopciuszek*, *Kot w butach*, *Cztery muzykanci*

⁶⁴ Translated from English, 1464 publication by Klub dla Ciebie.

⁶⁵ As the *Książki Szczęśliwego Dzieciństwa* series.

⁶⁶ The last two titles came out as the *Moja Pierwsza Biblioteczka* series.

z *Bremy* and *Śpiąca Królowna* by Grzegorz Kasdepke in 2005 and his *Stoliczku, nakryj się!* in 2006⁶⁷. *Czterej muzykanci z Bremy* was based on Grimm's fables, however *Czerwony Kapturek*, *Kopciuszek*, *Kot w butach*, *Śpiąca królowna* and *Żabi król* were based on two versions of fairy tales: by Charles Perrault and the Brothers Grimm, while *Tomcio Paluch*, *Królowna Śnieżka* and *Jaś i Małgosia* had as many as three prototypes in the form of the works by: Charles Perrault, the Brothers Grimm and Joseph Jacobs. Similar loose adaptations of text with a note 'told by...' and 'the text was written by...' were published by Wydawnictwo Wilga (*Królowna Śnieżka i inne baśnie*, Warsaw 2006) and Cykada (*Najwspanialsze baśnie*, Warsaw 2006). In those two cases the texts were adapted by Liliana Fabisińska. Bohdan Butenko, an artist and the author of the book entitled *KrUlewna [sic!] Śnieżka: miły zbiorok 4 (słownie: czterech) nowych-nienowych, niezbyt umoralniających bajeczek: myśliwskiej, obuwniczej, wędrownickiej i domyślnej-niedomyślnej!* (Nasza Księgarnia 2008) went even further. He presented his own modern version of the well-known fairy tales (*Czerwony Kapturek*, *Kopciuszek*, *Jaś i Małgosia* and *Królowna Śnieżka*) and created for it a brilliant graphic design. The way Butenko interpreted classical fables requires a kind of literary and intellectual effort and is aimed at a sophisticated young reader familiar with the canonical fables and able to follow the author with their adaptations. So as to avoid 'telling fairy tales, which everyone knows', but on the contrary, to make sure that 'one [...] could listen, meditate or maybe learn something'⁶⁸, the author gives free rein to his imagination, just as a child might, and comes up with really unexpected and contemporary twists in the plot. Such versions of classical fables trigger intergenerational reading, together with parents or grandparents, and thus, prove that timeless literature is capable of bringing about diachronic interaction.

Certainly, not all adaptations and inspirations were on such a high level, and Grimms' literature was deprived of its original sense and mood due to interference of those who compiled and altered the fables too freely⁶⁹.

Publishers' interest in classics is not on the wane. The number of editions of Grimms' fables (in various versions) has been growing significantly over the last couple of years. After 1980 there were more than 150 editions altogether, and more than a half of them in the period of the last ten years. The fact that publishers do not have to buy copyrights to classics and that such books appeal to parents' and

⁶⁷ *Czerwony Kapturek*, *Królowna Śnieżka*, *Żabi król*, *Jaś i Małgosia*, *Kot w butach* i *Stoliczku nakryj się!* were supplemented with the audio version on an optical disk CD.

⁶⁸ Quotation p. 97.

⁶⁹ See M. Woźniak, *Autor bez tekstu – tekst bez autora? Polskie tłumaczenia i adaptacje baśni Perraulta "Kopciuszek", "Filoteknos"*, vol. 1, 2010, 132–145. The author using an example of various versions of "Kopciuszek", showed the contemporary tendency to grab the authorship of canonical texts.

grandparents' sentiment which they have while buying them may indicate that no substantial changes will be observed in this sector of authors and titles.

In the statistical summary by Biblioteka Narodowa, Grimms' fables collections ranked second, as far as the number of editions and the number of copies were concerned, in comparison with Andersen's and Perrault's canonical fables. In the figure below you can see what the situation looked like in the years 1944–2010.

Table 1. Editions and numbers of copies of Andersen's, Grimms' and Perrault's fables in the years 1944–2010

Authors	Number of editions in the given years								Total number of copies in thousands in the years 1944–2010
	1944–2010 (total)	1944–1955	1956–1965	1966–1975	1976–1985	1986–1995	1996–2005	2006–2010	
H. Ch. Andersen	123	5	9	12	12	22	52	11	3848
J. and W. Grimm	70	–	3	2	6	13	34	12	2215
Ch. Perrault	33	–	1	2	2	9	14	5	899

Based on *Ruch Wydawniczy w Liczbach 2010*.

In comparison with Polish writers' collections of fairy tales or rhyming works published at that time, those were impressive results, e.g. *Baśń o krasnoludkach i o sierotce Marysi* by Maria Konopnicka was published during that period 66 times and the number of copies amounted to two million.

Without doubt, Grimms' literary output in Poland has been deprived of its originality and independence in large measure. Despite the fact, that Grimms' fables have come out recently in their original version, it is very likely that numerous and loose adaptations, combinations of versions, alternations in text and interpretation will appear so as to make them easier to understand for contemporary children⁷⁰ and to sell as many copies as possible. Mass production, mass media, as well as globalization and homogenization of literature, made their way to children's literature. Thus, the original versions of Grimms' fables will attract mainly scholars involved in history of literature, especially today as it is two centuries since the Brothers Grimm wrote their fables.

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⁷⁰ In spite of deluge of films and games full of cruelty, parents are reluctant to tell their children classical fables, claiming that they are too terrifying.

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Grimms' Fairy Tales in Poland. The analysis of publishing production in the years 1895–2011

Abstract

Two hundred years after the original edition of *Kinder- und Hausmärchen* (1812–1815) was published there is a possibility to ponder upon how books of the Brothers Grimm were edited in Poland. The review presents fairy tales in self-contained issues in periods: 1895–1939, 1939–1945, 1945–1989, 1990–2011. The first book by Brothers Grimm in Poland was *Baśnie dla dzieci i młodzieży* (1895) translated by Cecylia Niewiadomska, edited by Gebethner & Wolff. A big number of single fairy tales were published in the years 1918–1939. After the Second World War the most popular collection of fairy tales by W. and J. Grimm was *Baśnie* translated by Marcei Tarnowski and edited by Nasza Księgarnia in 1956. Up to year 2000 it was reprinted 18 times! In 1982 Ludowa Spółdzielnia Wydawnicza published the first critical edition: *Baśnie braci Grimm* (transl. by Emilia Bielicka and Marcei Tarnowski, with afterword and comments by Helena Kapełuś) and in 2010 Media Rodzina published the first full version of W. and J. Grimm's fairy tales: *Baśnie dla dzieci i dla domu* (translation and afterword by Eliza Pieciul-Karimińska). After 1989 we can observe "chains of books" – multiple adaptations and other editions "related to" those fairy tales. Mass culture and commercial aspects brought many variants of text and visual representations. Many of them have new authors. Present-day adaptations are – like in the 19th century – books for the youngest children, but sometimes they are also new fairy tales inspired by the plot (e.g. Bohdan Butenko's book). In present times there are possibilities to familiarize children with the original text of the canonic fairy tales, but more and more often only specialists are interested in it.

Key words: fairy tales, publishing reception, children's book, Poland, Jacob Grimm, Wilhelm Grimm

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