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Editorial Strategies of Hungarian Women Editors in the Second Half of the Nineteenth Century

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ABSTRACT

While significant research has been done on periodicals for women readers published in Hungary in the second half of the nineteenth century, little is known about the editors of these periodicals. This article offers a brief discussion of how Hungarian women's editorial strategies differed from those adopted by their male colleagues. It argues that although periodicals edited by women tended to feature more female literary authors than those edited by men, they generally had no aim of creating a female group consciousness. The essay then goes on to focus on one significant exception, the first periodical edited by a woman in the Austro-Hungarian Monarchy, Emília Kánya's (1828–1905) *Családi Kör* [*Family Circle*] (1860–80), which, on the contrary, connected its marketing strategy with female community building. The analysis draws on insights from the fields of women's studies, history of literature, and history of journalism.

KEYWORDS

Családi Kör, Emília Kánya, women editors, Hungary, female community building

As we know from previous gender-focused research about the history of journalism, in many European countries, periodicals for women readers appeared in the eighteenth century and soon became increasingly popular and widespread.¹ This growth was due to several reasons, the most important one being that women readers became significant market factors. As far as the Hungarian context is concerned, this process did not start until the nineteenth century.² If we study the list of Hungarian periodicals in that period, we can notice a tendency: in (and before) the 1850s, the first journals for women readers were edited by men; after 1860, however, numerous periodicals for women appeared that were established and edited by women alongside those edited by men. This article deals with the profile and the editorial strategies of the journals edited by women. The aim of my essay is to answer the following questions: Were there any differences between the Hungarian journals for women edited by men and the ones edited by women? How did the journals in the second group differ from each other? Did they aim to establish group consciousness among women, as women writers and women's clubs did?

The Specific Character of Periodicals Edited by Women

Hungarian periodicals for women readers, especially from the 1840s, distinguished themselves from other types of journals: their main feature was that they concentrated on 'female topics' such as domestic practices, advisory articles on female roles, fashion illustrations, and fashion reports. In addition — similar to 'family magazines' — they published numerous literary texts.³ The idea behind this strategy was to educate women who, in turn, would raise children to become loyal citizens of the homeland.⁴

While women's periodicals can be seen as a separate group in terms of their readers and profile, we can, however, identify one aspect that created a faint dividing line within the group: the editors' gender. I have analysed the profile of seven Hungarian periodicals edited by men and seven periodicals edited by women in the second half of

- 1 See, for instance: Ros Ballaster, Margaret Beetham, Elizabeth Frazer, and Sandra Hebron, *Women's Worlds: Ideology, Femininity and Women's Magazines* (London: Macmillan, 1991); Jennie Batchelor and Manushag N. Powell, 'Introduction: Women and the Birth of Periodical Culture', in *Women's Periodicals and Print Culture in Britain, 1690–1820s: The Long Eighteenth Century*, ed. by Jennie Batchelor and Manushag N. Powell (Edinburgh: Edinburgh University Press, 2018), pp. 1–22; Alexis Easley, Clare Gill, and Beth Rodgers, 'Introduction: Women, Periodicals, and Print Culture in the Victorian Period', in *Women, Periodicals and Print Culture in Britain, 1830s–1900s: The Victorian Period*, ed. by Alexis Easley, Clare Gill, and Beth Rodgers (Edinburgh: Edinburgh University Press, 2019), pp. 1–14; Margaret Beetham, 'The Rise and Rise of the Domestic Magazine: Femininity at Home in Popular Periodicals', in Alexis Easley, Clare Gill, and Beth Rodgers, pp. 18–31; Samra-Martine Bonvoisin and Michèle Maignien, *La Presse féminine* (Paris: Presses Universitaires de France, 1986).
- 2 See Katalin Kéri, 'Női lapok a 19. századi Magyarországon' [Women's Periodicals in the Nineteenth Century in Hungary], in Katalin Kéri, *Ledénynevelés és női művelődés az újkori Magyarországon (nemzetközi kitekintéssel és nőtörténeti alappozással)* [Girls' Education and Women's Education in Modern Hungary (With an International Outlook and Groundwork in Women's Studies)] (Pécs: Kronosz, 2018), pp. 111–18; Gézáné Nagydiósi, 'Magyarországi női lapok a XIX. század végéig' [Women's Periodicals until the End of the Nineteenth Century in Hungary], in *Az Országos Széchényi Könyvtár Évkönyve: 1957* [Yearbook of the National Széchényi Library: 1957], ed. by V. Waldapfel Eszter (Budapest: OSzK, 1958), pp. 193–227; Zsuzsa Török, 'Folyóirat-irodalom a 19. század második felében (A Vasárnapi Újság sajtóbibliográfiája alapján)' [List of Periodicals in the Second Half of the Nineteenth Century (Based on the Sunday News' Bibliography of the Press)], *Alföld*, 3 (2011), 44–51.
- 3 On characteristic features of Hungarian women's magazines in the nineteenth century see the study by Kéri listed in note 2; for British women's magazines see Margaret Beetham, *A Magazine of Her Own? Domesticity and Desire in the Woman's Magazine, 1800–1914* (New York: Routledge, 1996). On the genre of the family magazine in the nineteenth century see Dorottya Lipták, *Újságok és újságolvasók Ferenc József korában: Bécs–Budapest–Prága* [Periodicals and Their Readers in the Era of József Ferenc: Vienna–Budapest–Prague] (Budapest: LHarmattan, 2002), pp. 53–77, 155–75.
- 4 See the following advisory articles by Emilia Kánya: Emilia, 'A magyar hölgyekhez' ['To Hungarian Ladies'], *Családi Kör*, 30–37 (1860), 477–78, 493–94, 516–17, 529–31, 548–49, 564, 580–81; Emilia, 'A női műveltségéről' ['On Literacy of Women'], *Családi Kör*, 41–42 (1862), 637–38 and 649–50; Emilia, 'Társaséleti teendőink' ['Our Roles in Society'], *Családi Kör*, 5 (1860), 73–74.

the nineteenth century.⁵ I would argue that there is a difference between the two groups: there was a more significant emphasis on the presence of female literary authors in the periodicals edited by women. If we compare the proportion of the authors' gender in literary columns, we can see that women's periodicals edited by women published more poems and novels by female authors as well as a higher number of female authors than those edited by men. One reason for this could be that women's periodicals edited by men aimed at educating women through literature in general, whereas female editors specifically wanted to introduce middle-class women to female writers and poets as well as showing them that writing poems or novels could (or should) be a respectable occupation for a middle-class woman.

In the promotion of female authorship, the journal *Családi Kör* [*Family Circle*] (1860–80) had a pioneering role. Before *Családi Kör*, periodicals for middle-class women already contained lengthy literary columns. A huge innovation of this journal was to include more female authors. The predominance of female literary figures indicates that women editors (who, in Hungary, in this period were, without exception, authors at the same time) considered women writers and poets as a group that deserved foregrounding in its own right.⁶ The connecting link, in other words, was gender.

This phenomenon is familiar. Women regarding women as a group occurred in other social spheres and historical periods, too. In European literature, the best-known example is Christine de Pisan (c. 1365–c. 1429), who, in her renowned work *Le Livre de la cité des dames* (finished in 1405), created an allegorical city of ladies and defended women by collecting a wide array of famous women throughout history. Since the end of the nineteenth century, women historians appeared (like Johanna Naber [1859–1941]⁷) who started to rewrite the history of women constructed only by men up to that point, and intended to explore the lives and achievements of women in the past.⁸ We can also mention the 'Literary Ladies', a women writers' dining club in England (1889), which not only represented a significant innovation in *fin-de-siècle* authorship, but was also a forerunner of the New Woman.⁹ Furthermore, as far as the nineteenth-century Hungarian context is concerned, two anthologies of Hungarian women authors were

5 I examined the following periodicals edited by men: *Hölgyfutár* [*Ladies' Messenger*], ed. by Ignác Nagy, 1849–64; *Nővilág* [*Women's World*], ed. by János Vajda, 1857–64; *Nefejejts*, ed. by Gyula Bulyovszky, 1859–75; *Pesti hölgy-divatlap* [*Ladies' Fashion Journal from Pest*], ed. by János Király, 1860–70; *A divát* [*Fashion*], ed. by Imre Áldor and József Csukási, 1866–76; *Divát-Nefejejts* [*Fashion Forget-Me-Not*], ed. by Ferenc Friebeisz, 1875–76; *Hölgyek Lapja* [*Ladies' Journal*], ed. by Vilmos Milassin, 1877–87; and the following periodicals edited by women: *Családi Kör* [*Family Circle*], ed. by Emília Kánya, 1860–80; *Anyák hetilapja* [*Mothers' Weekly Journal*], ed. by Mrs Vachott, 1861; *Virágcsokor* [*Bouquet of Flowers*], ed. by Flóra Majthényi, 1862; *Divátvilág* [*Fashion World*], ed. by Irma K. Beniczky, 1867; *Nők Lapja* [*Women's Journal*], ed. by Amália Egloffstein, 1871–72; *Divatcsarnok* [*Fashion Colonnade*], ed. by Ilona Pávics, 1886–88; *Nők Munkaköre–Magyar Bazár mint a Nők Munkaköre* [*Women's Work: The Hungarian Bazaar as Women's Work*], ed. by Janka Wohl and Stefánia Wohl, 1872–1904.

6 See Anna Fábri, 'Közíró vagy szépiró? Az írói szerepkörök és a társadalmi-kulturális indíttatás összefüggései a XIX. századi magyar írónők munkásságában' ['Public Writer or Writer? Correlations Between Roles of Writers and Socio-Cultural Motivation in the Works of Nineteenth-Century Hungarian Women Writers'], in *Szerep és alkotás: Női szerepek a társadalomban és az alkotóművészetben* [*Role and Creation: Female Roles in Society and in Creator Art*], ed. by Beáta Nagy and Margit Sárdi S. (Debrecen: Csokonai, 1997), pp. 61–73.

7 On Naber's life and career, see Maria Grever, *Strijd tegen de stilte: Johanna Naber (1859–1941) en de vrouwenstem in geschiedenis* [*Fight Against Silence: Johanna Naber (1859–1941) and the Female Voice in History*] (Hilversum: Verloren, 1994).

8 See Andrea Pető and Berteke Waaldijk, eds, *Teaching with Memories: European Women's Histories in International and Interdisciplinary Classrooms* (Galway: Women's Studies Centre, University of Galway Press, 2006), pp. 17–18; Andrea Pető and Berteke Waaldijk, 'Writing Women's Lives of Foremothers: The History and Future of a Feminist Teaching Tool', in *The Making of the European Women's Studies*, ed. by Rosi Braidotti, Janny Niebert, and Sanne Hirs (Utrecht: Utrecht University Press, 2002), pp. 149–62.

9 On 'Literary Ladies' see Linda Hughes, 'A Club of their Own: The "Literary Ladies"', *New Women Writers, and Fin-de-siècle Authorship*, *Victorian Literature and Culture*, 35 (2007), 233–60.

published with the intention of canonizing female authors: *A Magyar íróknőről* [*On Hungarian Women Writers*], edited by Mrs Fayl (1889), and *Magyar íróknők albuma* [*Album of Hungarian Women Writers*], edited by Lujza Harmath (1890). In addition, *Magyar Asszonyok Könyvtára* [*Hungarian Women's Library*] by Piroska Kata Boldizsár (1854–1928) promoted the idea of a women's group in the intellectual field: from 1885, the wife of the well-known painter Gyula Benczúr started to build a library of all the traceable texts (books, magazines, manuscripts, letters) about, for, and by women from Hungary and Europe.¹⁰

The most obvious example of group consciousness among women is the rapid growth of women's clubs during the nineteenth century in many parts of the world and in Hungary as well.¹¹ While these women's clubs still preserved the differences between social classes, they can be seen as part of an effort to create female group consciousness.¹² The idea of community was crucial to their conception: they mostly included female members, most of them had a foundational document that regulated their operation, and they were an effective means to build a network of connections among women.¹³ For instance, the Mária Dorothea Egylet [Association of Dorothea Maria], founded in 1885, established a work registry office for middle-class women, and it supported old, poor female teachers. The Országos Nőképző Egyesület [National Women's Training Association], founded in 1868, organized literary groups for women, and it had connections with other women's associations abroad.

These and many other, similar initiatives ran parallel with the phenomenon that women editors' periodicals published women authors' texts in a systematic way. More research of letters or memoirs is needed to examine if women authors had a similar type of group consciousness that women's clubs had in that period. Nevertheless, the tendency among female periodical editors to consider women writers and poets as a group shows at the very least a desire to create group consciousness among women in the literary field. We can also describe this process from the perspective of women's

10 For further information about this collection, see Anikó Nagy, 'A Magyar Asszonyok Könyvtára' [The Hungarian Women's Library], *Könyvtári Figyelő*, 1 (2014), 63–70. Formal networks of women authors continued into the twentieth century in Hungary, with for instance the Kaffka Margit Társaság [Margit Kaffka Society] and the Magyar Íróknők Köre [Hungarian Women Writers Circle]. See Anna Borgos and Judit Szilágyi, *Nőírók és íróknők: Irodalmi és női szerepek a Nyugatban* [*Women Writers and Poets: Literary and Gender Roles in Nyugat*] (Budapest: Noran, 2011), pp. 22–23.

11 On nineteenth-century women's clubs in Europe and in the United States, see, for instance, Karen J. Blair, *The Clubwoman as Feminist: True Womanhood Redefined, 1868–1914* (New York: Holmes & Meier Publisher, 1980); Anne M. Boylan, *The Origins of Women's Activism: New York and Boston, 1797–1840* (Chapel Hill: University of North Carolina Press, 2002); Sylvia Paletschek and Bianka Pietrow-Ennker, eds, *Women's Emancipation Movements in the Nineteenth Century: A European Perspective* (Stanford: Stanford University Press, 2004).

12 This was not the case in feminist movements in the first part of the twentieth century, as we know from Judit Acsády, 'A magyarországi feminizmus a századelőn' [Feminism in Hungary in the Early Twentieth Century], in *Politika, gazdaság és társadalom a XX. századi magyar történelemben I.* [*Politics, Economy and Society in Twentieth-Century Hungarian History I.*], ed. by Püski Levente, Timár Lajos, and Valuch Tibor (Debrecen: KLTE Történelmi Intézet, Új- és Legújabbkori Magyar Történelmi Tanszék, 1999), pp. 295–311. On the connection between nineteenth-century clubs and social classes, see Árpád Tóth, *Önszervező polgárok: A pesti egyesületek társadalomtörténete a reformkorban* [*Self-Organizing Citizens: The Social History of the Associations in Pest in the Reform Age*] (Budapest: L'Harmattan, 2005).

13 On Hungarian nineteenth-century women's clubs, see Fanni Borbíró, 'Budapesti nőegyletek 1862–1904' [Women's Clubs in Budapest 1862–1904], in *A nők világa: Művelődés- és társadalomtörténeti tanulmányok* [*Women's World: Studies in Cultural and Social History*], ed. by Anna Fábri and Gábor Várkonyi (Budapest: Argumentum, 2007), pp. 185–207; Katalin Kéri, *Hölgyek napernyővel: Nők a dualizmuskori Magyarországon, 1867–1914* [*Ladies with Parasols: Women in the Dualism Age in Hungary, 1867–1914*] (Pécs: Pro Pannonia, 2008), pp. 78–90; Judith Szapor, 'Sisters or Foes: The Shifting Front Lines of the Hungarian Women's Movements, 1896–1914', in *Women's Emancipation Movements in the Nineteenth Century: A European Perspective*, ed. by Sylvia Paletschek and Bianka Pietrow-Ennker (Stanford: Stanford University Press, 2004), pp. 189–205.

studies.¹⁴ Within this conceptual framework, we can say that these women editors tried to create a female literary canon; they made women visible whose work had hardly ever appeared in public before; they directed the attention to women authors; and their aim was to facilitate the remembrance of women authors. In addition, by weakening the gender-specific (masculine) characteristic feature of the profession in that period, they helped women start a writer's or a poet's career. Hence, they consciously contributed to the extension of intellectual female roles.

Group Consciousness Among Women Editors?

On the basis of what I have discussed so far, one significant question comes up. If the editors thought of women literary authors as a group, if they participated in women's clubs, and if they advertised women's clubs in their periodicals, did they also consider themselves — that is, women editors — as a group? Did they have the same group consciousness that women's clubs had? To answer these questions, we also need to ask if they reacted to each other's journals similarly to how they constantly referred to books by women authors.

I examined several volumes of the Hungarian journals edited by women between 1860 and 1900, paying particular attention to the first years of publication.¹⁵ I was interested in finding out if new periodicals edited by women were announced or acknowledged in any way in periodicals edited by female colleagues. My conclusion was that they did not refer to each other's periodicals, although they had the opportunity to do so.¹⁶ For instance, Irma K. Beniczky, editor of *Divatvilág* [*Fashion World*], advertised many subscription offers for periodicals that had a male editor, including *Vasárnapi Ujság* [*Sunday News*], edited by Miklós Nagy, *Politikai Ujdonságok* [*Political News*], edited by Albert Pákh, and *Jogtudományi Közlöny* [*Jural Bulletin*], edited by Bálint Ökröss and Sándor Dárdai.¹⁷ Beniczky gave reports about the meetings of the Magyar Gazdasszonyok Országos Egyesülete [Association of Hungarian Housekeepers], and she also had a permanent book review column where she advertised books by women authors. Yet she did not promote or quote any periodicals edited by women. Another example is *Divatcsarnok* [*Fashion Colonnade*], edited by Ilona Pávics, which advertised only one periodical, *Hölgyek Lapja* [*Ladies' Journal*], edited by a man. The reason for this is understandable: its editor, Vilmos Milassin, was the owner of the publishing house of *Hölgyek Lapja*.

A final example is the *Magyar Bazár* [*Hungarian Bazaar*], edited by Janka and Stephanie Wohl, and discussed in more detail in Zsolt Mészáros's contribution to this special issue. It gave notice of several events; its readers got to know about the first publication of books by women authors; and it also informed readers about the foundation of a journal called the *Salon*, edited by Louis Felbermann, published in English in London.¹⁸ By contrast, although the *Magyar Bazár* had the opportunity to announce the establishment of Hungarian periodicals edited by women, it did not

14 On the concepts and the history of methodology of women's studies in the most comprehensive way, see Joan Wallach Scott, *Gender and the Politics of History* [1983] (New York: Columbia University Press, 2018), pp. 15–50; Joan Wallach Scott, 'Introduction', in *Feminism and History*, ed. by Joan Wallach Scott (Oxford: Oxford University Press, 1996), pp. 1–13; Sue Morgan, 'Introduction: Writing Feminist History: Theoretical Debates and Critical Practices', in *The Feminist History Reader*, ed. by Sue Morgan (London: Routledge, 2006), pp. 1–48.

15 See the list in note 5.

16 There were some periodicals edited by men which referred to journals by women editors (Nagydiósi, p. 206). However, this aspect is irrelevant to my topic; I am interested in group consciousness among women editors.

17 *Divatvilág*, 23 (1867), 570.

18 *Magyar Bazár mint a Nők Munkaköre*, 22 (1888), 175.

do this at all. The editors had ample choice: they could have mentioned, for instance, *Dívat Szalon* [*Fashion Salon*] (1888–1930) by Janka Nogáll, *Jókai Magyar Nők Lapja* [*Jókai Hungarian Womens' Journal*] (1894–96) by Mrs Gusztáv Beksics, or *Dívatsarnok*. Yet *Magyar Bazár* did not announce or welcome their foundation. In short, in contrast to female literary authors or women's clubs, we cannot speak of a group consciousness among women editors nor of the desire to create one.

Gender as Marketing Strategy

As far as the functioning of the press is concerned, we must also take into consideration the role of publishing offices in literary life.¹⁹ It was the publisher who gave permission to advertise something in a journal and whose interests prevailed. The marketing view was clearly considered more important than gender aspects. However, we can find an exception: *Családi Kör* by Emília Kánya (1828–1905). (Fig. 1) Emília Kánya was the first female periodical editor in the Austro-Hungarian Monarchy. *Családi Kör* in its twenty-year lifespan mentioned the first publication of all new periodicals edited by men and women as well, and in addition, it systematically promoted periodicals edited by women. For instance, it mentioned *Anyák Hetilapja* [*Mothers' Weekly Paper*], edited by Mrs Vachott (the focus of Zsuzsa Török's article in this special issue), *Magyar Bazár*, and *Virágcsokor* [*Bouquet of Flowers*], edited by Flóra Majthényi.²⁰

Several steps taken by Kánya in her career show that 'women as a group in the literary field' was an important idea for her. For instance, in 1861, she founded the *Magyar Nők Évkönyve* [*Hungarian Women's Almanac*], in which she published poems and short stories by women. In 1867, as a supplement to *Családi Kör*, she established the *Magyar Hölgyek Könyvtára* [*Hungarian Ladies' Library*]. In addition to this, her periodical had a permanent column in which she presented middle- and upper-middle class women as a model for Hungarian women readers.

The exception of *Családi Kör* concerning marketing strategy is surprising precisely because its target readership was approximately the same as that of other periodicals for female readers: middle-class and upper-middle-class intellectual women. As we know from scholarship on the history of journalism, the struggle to increase circulation was a key issue in commercial periodical publishing: because each periodical depended on subscribers and belonged to a particular publishing house, they all had to deal with economic aspects and had to regard business competition.²¹ As a result, periodicals with similar target readerships would have been reluctant to promote competing titles.

Családi Kör was in a similar position in that it also depended on subscribers. At the same time, Emília Kánya's journal had two main missions that appear to have taken priority over marketing considerations: to educate women and to create a female

19 See also György Kókay, *A könyvkereskedelem Magyarországon* [*Book Trade in Hungary*] (Budapest: Balassi, 1997), pp. 122–25.

20 *Családi Kör*, 12 (1861), 189; *Családi Kör*, 17 (1861), 269; *Családi Kör*, 28 (1872), 662; *Családi Kör*, 1 (1862), 13.

21 On periodical publishing as a business in nineteenth-century Hungary, see Éva Lakatos, *Sikersajtó a századfordulón: Sajtótörténeti megközelítések* [*The Popular Press at the Turn of the Century: Approaches in Press History*] (Budapest: Balassi and OSzK, 2004), pp. 13–50. See also György Nemes, 'A kapitalista sajtó kibontakozása' [The Evolution of the Capitalist Press], in György Nemes and Béla Dezsényi, *A magyar sajtó 250 éve, I.* [*250 Years of the Hungarian Press*] (Budapest: Művelt Nép, 1954), pp. 155–62. Of course, the capitalist character of the press is not a phenomenon specific to Hungary. On this phenomenon in the nineteenth-century British press, see Ros Ballaster, Margaret Beetham, Elizabeth Frazer and Sandra Hebron, *Women's Worlds: Ideology, Femininity and Women's Magazines* (London: Macmillan, 1991), pp. 77–85.



Fig. 1 Emília Kánya (1828–1905) ca. 1860. Wikimedia Commons

consciousness among intellectual women.²² In order to fulfil its first mission, the journal was more heterogeneous than other women's periodicals on the market. For example, *Virágcsokor* consisted almost entirely of literary columns. *Anyák Hetilapja* primarily offered advisory articles and poems about being a good (middle-class) mother. *Dívatvilág* and *Magyar Bazár* focused on fashion, offering fashion advice and dress patterns. In *Családi Kör*, however, all of these topics were addressed. Its view, as illustrated in the masthead of the magazine (Fig. 2), was that middle-class women, in order to fulfil their role in society, needed to acquire knowledge and a diverse set of skills.

To achieve its second goal, *Családi Kör* needed to build a network of women's periodicals and particularly those edited by women. We can interpret this editorial

22 On the main conception of *Családi Kör* see Petra Bozsoki, 'Kánya Emília diszkurzív közege: A *Családi Kör* női szereprepertoárja és politikai nyelve' [The Medium of the Discourse of Emília Kánya: Female Role Repertoire and Political Language of *Családi Kör*], *Irodalomtörténeti Közlemények*, 5 (2018), 580–602.

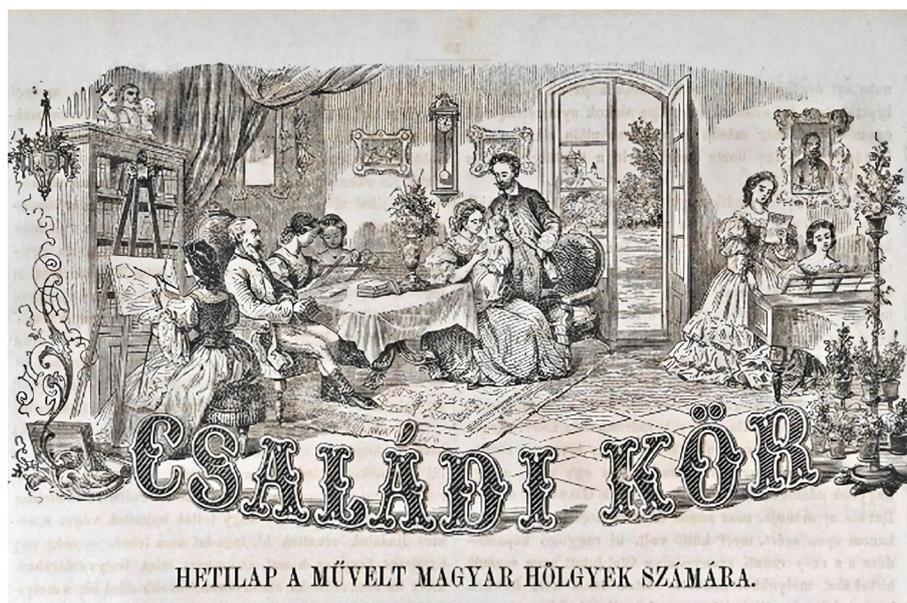


Fig. 2 The masthead of *Családi Kör* picturing women engaging in different activities, such as painting, music, and childcare

strategy in two ways. On the one hand, we can say that, for Emília Kánya, the gender aspect took precedence over a marketing view as she ignored the competition with other women periodical editors by promoting their work. On the other hand, as marketing and commercial aspects are vital to the survival of almost any periodical, each strategic step can be seen as part of the business procedure. Therefore, the intention of creating an imagined community of women as opposed to concentrating only on marketing can be considered a good marketing strategy in itself.

Conclusion

Nineteenth-century Hungarian journals for women edited by women differed significantly from those edited by men. There was greater emphasis on the presence of women literary authors as a group as well as a tendency to create group consciousness among middle-class women in general. At the same time, although all female editors were authors as well, we cannot detect a similar tendency to create a sense of community among female periodical editors. Evidently, in mid-nineteenth-century Hungary there was a difference between considering the gender of an editor and that of an author. Being a writer seemed to be a more emancipated position than being an editor.

Emília Kánya's *Családi Kör* is an atypical example in the history of Hungarian women's periodical publishing. In her journal, she eschewed competition with other women editors, instead attempting to build a network among them. *Családi Kör* was published for twenty years, which was quite rare in that period in Hungary. Key to understanding this success is the unusual editorial strategy adopted by Emília Kánya. Unlike her competitors, she ran a successful periodical that intentionally avoided business competition in favour of creating a sense of community among female readers, authors, and editors.

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Hungarian women's history in the nineteenth century. The topic of her doctoral dissertation was the interpretation of the life, the career, and the texts (memoir, essays, novels) of Emília Kánya, the first female periodical editor in the Austro-Hungarian Monarchy, from a gender point of view.

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