

**Urszula Chęcińska**

## **‘Grafting’ by Janusz Korczak and ‘Pasture World’ by Joanna Kulmowa<sup>1</sup>**

**A Pedagogical and Bibliographic Introduction**

**„Żywe wiązanie” Janusza Korczaka i „pastewny świat”**

**Joanny Kulmowej**

**Introdukcja pedagogiczno-bibliograficzna**

**Abstract:** This article is a pedagogical and bibliographic introduction to the common places present in the lives and works of Janusz Korczak and Joanna Kulmowa. In the author’s opinion, the original metaphors of ‘grafting’ and ‘pasture world’ are connected with the phenomenon of the ‘linguistic practice of autobiography’, which is successfully implemented by both authors. It is a peculiar combination of the ‘art of upbringing’ with literary escapism and the language of early education. Kulmowa manifests it through her connections with the pedagogy of childhood and the child’s right to respect advocated by Korczak. The article on ‘living metaphors’ is another announcement of a more extensive study on the subject.

**Keywords:** Janusz Korczak, Joanna Kulmowa, pedagogical biography, child pedagogy.

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## Introduction

Janusz Korczak was a stranger to everyone.... In the literary community, he stood on the sidelines of trends. A successful talent, but out of wedlock – the one who deals with that pedagogy! He frightened pedagogues with his temperament as a debunker and tribune. In times of hatred, cynicism and savagery, who needed a humanist and thinker?<sup>2</sup>

These suggestive words of Igor Newerly open chapter three of *Korczakowskie narracje pedagogiczne* [Korczak's Pedagogical Narratives] by Barbara Smolińska-Theiss. The author of the monograph treats Korczak's narrative as 'a lecture on pedagogy combined with a biographical stream of meanings'.<sup>3</sup> According to the author, this stream has two currents. The first connects Korczak with the process of learning medicine, psychology and pedagogy as well as documentation of his research, achievements and observations. The second trend results from his practical experience, work as an educator and guardian of children, as well as reflections on his life and educational ideas. As Smolińska-Theiss suggests, based on philosophical and anthropological foundations and related to human developmental potential, Korczak's narratives show an obvious connection with the cognitive role of language and communication. When writing about the universal values of Korczak's heritage enclosed in the history of social and educational thought, the author points to their extraordinary relevance and evident connections with constructivism. According to the 'constructive' suggestion made by the author of *Dzieciństwo jako status społeczny. Edukacyjne przywileje dzieci klasy średniej*<sup>4</sup> [Childhood

2 B. Smolińska-Theiss, *Pedagogiczne transgresje Janusza Korczaka*, in: *Korczakowskie narracje pedagogiczne*, Kraków 2014, p. 49; E. Dauzenroth, *Janusz Korczak. Życie dla dzieci*, trans. T. Semczuk, Kraków 2005, pp. 51–52 [all quotes that come from Polish sources are my translations].

3 Ibidem, s. 12.

4 B. Smolińska-Theiss, *Dzieciństwo jako status społeczny: edukacyjne przywileje dzieci klasy średniej*, Warszawa 2014.

as a Social Status: Educational Privileges of Middle-Class Children], Korczak's entire work can be treated as a 'linguistic practice of autobiography',<sup>5</sup> which can be defined as a 'performative understanding of writing forms', the linguistic status of which promotes intellectual activity, teaches the difficult art of choice, leads to the modification of behaviour and meanings and has a therapeutic dimension. Joanna Kulmowa, who is the author of poems dedicated to Korczak and, above all, the duology entitled *Wielki Mały Król* [The Great Little King], should also appear in this pedagogical story about the 'linguistic practice of autobiography', related to the 'art of upbringing', which combines the past with cultural and social practice and intercultural education. This article describes the relationship between Kulmowa and Korczak's work, which she manifested by promoting the child's right to literary escapism and the language of early education. She propagated these through the ideas of participation and emancipation, which find a special place in her work. They are contained in the philosophical metaphor of the 'pasture world'<sup>6</sup> and a simple life, symbolized by an apple tree as the tree of Paradise and an apple as an emblem of the Earth, a symbol of a child, spring and the beginning.

### **Pedagogical parable and the 'autobiographical alliance of beings'**

Before the 'royal apple' joined the duology about King Matt the First, a photograph of little Henryk Goldszmit and then Kulmowa's metaphorical fairy tale entitled *Wio, Leokadio!* [Giddy Up, Leokadia!] (1965) and a theatre play entitled *The Great Little King*, in 1957 and 1958, the publishing house Nasza Księgarnia published the first four-volume selection of Korczak's writings *Wybór pism* [Selected Writings]. It was prepared and preceded by an introduction by Igor Newerly, writer and founder of the Korczak Committee. In addition to Korczak's most famous works (*Prawo dziecka do szacunku* [The Child's Right to Respect] and *Jak kochać dziecko* [How to Love a Child]), Newerly published the drama

5 J. Madejski, *Praktykowanie autobiografii*, in: *Praktykowanie autobiografii. Przyczyunki do literatury dokumentu osobistego i biografistyki*, Szczecin 2017, pp. 11–22.

6 *The Pasture World* is the title of a philosophical fairy tale by Joanna Kulmowa, which was not published in the 1960s due to its subject matter. The Pasture World remains in the archives of Joanna and Jan Kulma.

*Senat szaleńców* [A Senate of Madmen] and *Pamiętnik z getta* [Ghetto Diary] for the first time along with documents from that period. At the same time, the publishing house Państwowe Zakłady Wydawnictw Szkolnych also published a selection of Korczak's pedagogical writings entitled *Wybór pism pedagogicznych* [Selected Pedagogical Writings], edited by Ela Frydman, with an afterword by Zofia Szymańska. A new concept of Korczak's selected writings *Pisma wybrane* [Selected Writings] was prepared in 1978 by Aleksander Lewin, a pedagogue and educational methodologist who worked at the orphanage on Krochmalna Street. He knew Korczak personally and made his life and works the main subject of his scholarly and literary interests.

However, the first edition of Korczak's works, prepared by Newerly, was the main source of knowledge about the Old Doctor (as Korczak was often called) and his literary legacy for almost 20 years. This edition was also the primary source of knowledge about the teacher for Kulmowa, the author of the play about the Great Little King and the winner of the Korczak Prize in 1978. Newerly, who served as Korczak's secretary from 1926 and was the literary secretary of the magazine *Mały Przegląd* [Little Review] from 1932 until the outbreak of the war, was aware that Korczak developed a new language, which resembled 'grafting'. This original metaphor comes from the language of fruit growers and denotes joining a new branch to an old tree trunk, contributing to its growth, ripening and fruiting. This metaphor served as the title of Newerly's book dedicated to Korczak's memory. Grafting also referred to the Stoic-Epicurean division of philosophical disciplines into logic, physics and ethics. In his work published in 1966, Newerly wrote:

The parable of Korczak's educational ideal would be an orchard completely weeded of ripe stupidity, wilfulness, corruption, poverty and hereditary burdens. This is how we should understand his frequent expressions of striving for children to grow up freely and have complete freedom to choose their path.<sup>7</sup>

Having stated this, he immediately added that not everything in Korczak's pedagogical works is undisputed in terms of subject matter, but everything is

7 I. Newerly, *Żywe wiązanie*, Warszawa 1978, p. 36.

well thought out and supported by rich experience. According to the author of *Grafting*, everything was connected with the 'absolute value of childhood', the child's right to sovereign independence and respect, the selflessness of educational procedures, and the objective dialectical vision of the child perceived in a constant movement of changes and various ways of influence. All this was combined with the metaphor of an orchard – a world in which the land and the boundaries of the orchard symbolize logic, a tree symbolizes physics, and its fruits – ethics, which is related to the rules of conduct and moral obligations of man. This metaphor is used in Newerly's memoirs entitled *Rozmowa w sadzie piątego sierpnia. O chłopcu z bardzo starej fotografii* [A Conversation in the Orchard on 5 August: About a Boy from a Very Old Photo] published in 1978, and in Kulmowa's poem entitled *Wywiad z owocem treściwym* [An Interview with a Fruit of Substance] from 1967. Her work begins with the words:

My SELF has swelled up with the essence of things  
I'm falling too early. Into fullness. Into perfection  
I am the most delicious of the apples of this tree  
There is a living meaning in me. I'm maturing from it.<sup>8</sup>

The motif of 'seeing nature', related to the rhythm of annual returns, which found a special place in the debut collection of poetry *Sad rozstajny* [Orchard at the Crossroads] by Bolesław Leśmian, a notary and poet from Zamość, who became close to both Korczak and Kulmowa. The relationships between the teacher, doctor and writer and the poet, actress and writer, who were gifted with absolute linguistic hearing, are of a 'grammatical nature'. As was the case with Leśmian's work, they became an expression of strong linguistic relations with the world. They contributed to literary escapism, a specific eco-philosophy referring to the cultural traditions of Jean-Jacques Rousseau, the folk school of Henry Pestalozzi and the creative evolution of Henry Bergson. They were associated with the creation of one's own axiology, combined with a poetic image of the world, full of suggestive images, personal confessions and intellectual irony. This was visible in Korczak's and Kulmowa's preference for children's expression, scenic character and dramatic forms. They were both great

8 J. Kulmowa, *Wywiad z owocem treściwym*, in: *Cykuta*, Warszawa 1967, p. 43.

admirers of dramatic forms and the 'dramatic element', taking into account the rules of children's thinking and perception of the world. Korczak skilfully combined them with 'educational moments'. This is clearly visible in the theatre play entitled *Senat szaleńców*, which Stefan Jaracz, who was delighted with its pedagogical message, staged at the Ateneum Theatre in Warsaw in 1931. Conceived as the first part of a trilogy, the play, which moved Jaracz, was a fairy tale about God told by the Old Man to little Janek. The pedagogical fairy tale, like the fairy tale about the child king, had an educational function, about which Korczak wrote in one of his articles, 'it is not a neutral procedure'.<sup>9</sup> And then he added authoritatively, 'So – lectures, a department of fairy tales at the pedagogical faculty of the university'.<sup>10</sup> Just like the 'autobiographical alliance of beings',<sup>11</sup> about which Duccio Demetrio wrote in his work entitled *Autobiografia. Terapeutyczny wymiar pisania o sobie* [Autobiography: A Therapeutic Dimension of Writing about Oneself], a fairy tale teaches acceptance, helps to get rid of fears, develops interpretive skills, gives a feeling of freedom and makes human thought more mature and deeper.

### **Children's 'stage' and pedagogical 'backstage'**

Korczak, who was also a gifted writer, particularly appreciated children's honesty and literalness, but also their illogicality and absurdity. And so did Kulmowa, who knew perfectly well that young readers require humanistic education at the highest level, combining elements of critical thinking, moral sensitivity and creativity, which lead to the creation and realization of a world of values.<sup>12</sup> Korczak's ubiquitous 'Shakespeare metaphor', about which Erving Goffman wrote in *The Presentation of Self in Everyday Life*,<sup>13</sup> has gained unquestionable value in his works, including the pedagogical ones. We can also

9 J. Korczak, *Bajka*, in: *Teoria a praktyka. Artykuły pedagogiczne (1919–1939)*, Warszawa 2017, p. 230.

10 Ibidem.

11 D. Demetrio, *Autobiografia. Terapeutyczny wymiar pisania o sobie*, trans. A. Skolimowska, Kraków 2000, p. 30.

12 I. Wojnar, *Humanistyczne przesłanki niepokoju*, Warszawa 2016, pp. 122–125.

13 E. Goffman, *The Presentation of Self in Everyday Life*, Edinburgh 1959.

find it in the poems and novels of Kulmowa, an actress and director by profession. Treating theatre as a space of her own inner truth and a new self-created cultural reality, she wrote in her autobiographical *Strumiańskie wędrowanie* [Wandering around Strumiany] (2004) as follows:

And yet you cannot get rid of the theatre once you have experienced it, its extraordinary smell follows you, even if every day you immerse yourself in the familiar stench of freshly fertilized fields and rotting silage, fumes with heather, wormwood and mint, and say gypsy spells. You will be contaminated by theatre. You will be indebted to the theatre that has instilled its knowledge and charms in you.<sup>14</sup>

Thanks to Korczak's literary talent, the 'disordered substance of literature' was combined in a special way with pedagogy, completely filling the appropriately arranged children's 'stage' and pedagogical 'backstage'. And 'children's society', one of the key concepts used by Korczak, gained in the person of the author of *Uparty chłopiec* [A Stubborn Boy] an outstanding biographer, an ardent tribune and a great advocate of equal rights for children. His first works included *Dzieci ulicy* [Children of the Streets], *Dziecko salonu* [The Child of the Drawing Room], *Koszalki i opałki, Moški, Joski i Srule, Józki, Jaški i Franki* [Koszalki and Opałki, Moški, Joski and Srule, Józki, Jaški and Franki], followed by *Król Maciuś Pierwszy* [King Matt the First], *Kajtuś Czarodziej* [Kaytek the Wizard] and *Uparty chłopiec*. Later, he wrote pedagogical articles, *Obrazki Szpitalne* [Hospital Pictures] and finally *Ghetto Diary*, the idea of which was 'writing is liberation'. Kulmowa first wrote a novel entitled *Wio, Leokadio!* The main protagonist, Leokadia, is among original literary characters alongside King Matt the First, Kaytek the Wizard and the Little Prince. This book was followed by: *Stacja Nigdy w Życiu* [Never in a Lifetime Station], *Różne rzeczy Hilarego* [Hilary's Various Things], *Plama* [Stain], *Mysz jak nie mysz* [A Mouse Like No Mouse], *Serce jak złoty gołąb* [A Heart Like a Golden Dove], *Bajki skrzydlate* [Winged Fairy Tales] and *Niefruwak Piechotny* [The Flightless Walker]. Kulmowa, just like Korczak, perfectly understood children's need for play and the ability to undergo transformations that build their consciousness, as shown in the poem entitled *Jabłoń*

14 J. Kulmowa, *Strumiańskie wędrowanie*, Sejny 2004, p. 206.

wstydliwa [A Shy Apple Tree]. The poetry of children's unique words, the potential of which Kulmowa discovered every day in Strumiany, became not only the object of her admiration, but also the most perfect literary material. This has been noted by Igor Newerly, the author of the script for the film *King Matt the First*, written together with Wanda Jakubowska in 1957, based on the 'creative diversity of the world of culture'<sup>15</sup> and showing the problem of the social usefulness of power. In each of Korczak's games with children, his intended concept was combined with performance work, planned in the smallest detail by the author of *The Child's Right to Respect*. Practicing a specific poetic pedagogy in his work, Korczak reversed the established order of communication between a child and an adult. This was a kind of symbolic interaction with a world full of roles and masks and the way he perceived social reality. As Korczak wrote in his book *How to Love a Child*:

The child – a hundred masks, a hundred character roles of a skilled actor. A different one for the mother and a different one for the father, grandmother, or grandfather, for a stern or lenient schoolmaster, still another in the kitchen and again different for other children, in relation to the rich and the poor, for everyday wear and for a festive occasion.<sup>16</sup>

Korczak's style of expression reflects the clarity of his views. His written texts have a unique atmosphere and so do the children's characters, the descriptions of places, adventures and events. He used language understandable to a child. Dreaming about the ideal reader of his texts, Korczak, a clinician and careful observer who combined medical and pedagogical knowledge with literary interests, was aware that the phenomenon of children's language lies in their emotional attitude to the world, the authenticity of their associations and the related varied forms of expression. This thought is also manifested in Kulmowa's work, which revealed her attitude towards Korczak's books using poetic language and play. In her statements, Kulmowa presented the Old Doctor's thoughts as an ethical value. This is where the wealth of literary gen-

15 A. Uljasz. *Film Wandy Jakubowskiej i Igora Newerlego „Król Maciuś I” (1957) – recepcja medialna i przesłanie ideowo-wychowawcze*, „Chowanna”, 2 (2022) pp. 1–19, DOI: 10.31261/CHOWANNA.2022.59.02.

16 J. Korczak, *How to Love a Child and Other Selected Works*, Elstree 2018, p. 148.



res comes from, which, like Korczak, she consistently practiced, fighting for the child's right to literary escapism and the language of early education. In one of her letters to Professor Heinrich Kunstmann, she confessed:

I am interested in the problem of selfless kindness in Korczak's character.... What if we returned to the deceitful ignorance of man, to the belief that people are good and noble? After all, human pretence, mask and costume are followed by the so-called sense of acting and identification with the character played. Maybe the initial hypocrisy would become the truth? And the mask – a real face? According to the principle: 'you become what you pretend to be'.<sup>17</sup>

The model of feelings built by Kulmowa, modelled on Korczak's pedagogical work, requires education in trust, free creative expression, humanistic gestures towards the world, present in the family model of the Strumiany community, which was a pedagogical contribution to the artistic biographies of Joanna and Jan Kulma, educators of over 60 'nephews'. Through the 'Strumiany stage', also built for children from nearby villages, they discovered a pedagogical 'grafting'. This contributed to educational activities related to the search for one's own identity and creative expression. After all, you can recognize a tree by its fruit. *E fructu arbor cognoscitur...*

### **Korczak's midrash and Kulmowa's 'pasture world'**

And Kaytek changes himself into a tree. What an amazing initiation into life on this earth he has achieved! His roots grow deep into the ground. Hard bark protects his outside. His arms lengthen and fork, and he is wrapped in a coat of green leaves. The wind gently rocks and strokes his branches.<sup>18</sup>

This is how Janusz Korczak's difficult book ends. Hanna Kirchner wrote that it is a morality play containing masks and props from his first novels. In 1997,

17 *Na początku Kunstmann wymyślił sobie Kulmową. Heinrich Kunstmann – Joanna Kulmowa. Listy 1966–2009*, trans. M. Zybura, eds. U. Chęcińska, M. Zybura, Szczecin 2016, p. 89.

18 J. Korczak, *Kaytek the Wizard*, transl. A. Lloyd-Jones, New York 2015, p. 321.

Irena Maciejewska<sup>19</sup> wrote about the first novels of the writer of the second generation of Young Poland (this is how Kazimierz Wyka referred to Korczak). In her article entitled *Narodziny formy. Pierwsze powieści Janusza Korczaka* [The Birth of Form: Janusz Korczak's First Novels], Maciejewska stated that *Children of the Streets* (1901) and *The Child of the Drawing Room* (1906) were only treated as a preview of Korczak's future writing. They revealed the social interests of the author of *Pedagogika żartobliwa* [Joking Pedagogy]. Maciejewska also drew attention to the fact that Korczak was the first to make a child and a maturing teenager the protagonists of his Young Poland novels. He skilfully used the language of child expression, harmoniously combining the elements of fairy tales, a *bildungsroman* and a philosophical treatise, which he treated as a kind of reflection on the meaning of human life and fate. Goldszmit's play with children's words in his junior-school days shortened the distance from a child's real world, which soon became the main topic of his later pedagogical works. When he was a junior high school student, Goldszmit published his columns and humorous essays in the magazine *Kolce* [Thorns], signing them with the pseudonym Hen and then Hen. Ryk or Hen-Ryk. Columns written for *Kolce*, in which Adam Asnyk, Michał Bałucki and Bolesław Prus had been previously published, allowed Korczak to put on the ironic 'mask of a jester'.<sup>20</sup> Observing the carnival of life, he demonstratively referred to the social situation, middle-class customs and educational issues. They became as important as *Historia o Januszu Korczaku i pięknej miecznikównie z czasów Sobieskiego* [The Story of Janusz Korczak and the Beautiful Sword Bearer's Daughter from Sobieski's Times], written in 1895 by Józef Ignacy Kraszewski, which changed the identity of Henryk Goldszmit, the son of a lawyer and the grandson of a doctor. The path of young Goldszmit, a humourist who became a writer after his father's death, led through literature to pedagogy. Before he took part in the drama competition of the daily *Kurier Warszawski* [Warsaw Courier] in 1898 and signed his name 'Janusz Korczak', he wanted to teach and educate. His *Koształka i opałki* includes a short story entitled *Błazen* [A Clown] about his dual identity and

19 I. Maciejewska, *Narodziny formy. Pierwsze powieści Janusza Korczaka*, in: *Janusz Korczak. Pisarz – wychowawca – myśliciel*, ed. H. Kirchner, Warszawa 1997, pp. 55–73.

20 U. Chęcińska, *Pedagogika żartobliwa według Janusza Korczaka i Joanny Kulmowej. Prolegomena*, in: *Janusz Korczak. Pisarz*, Warszawa 2013, pp. 155–167.

reaching the truth through clowning and circus carnivalization, and then children's 'dialogue and peace'.<sup>21</sup> Korczak appreciated the educational role of theatre and encouraged children to stage plays. He was helped in this by Esterka Wino-gon, the originator of the staging of Rabindranath Tagore's *Post Office*, the last performance in Korczak's orphanage in 1942.

*Trefnisiem będąc* [Being a Jester] is the title of a book of poems by Joanna Kulmowa, who consciously became an actress in the children's world. Escaping, like Korczak, from the problem of authenticity and inauthenticity, Kulmowa put on a jester's hat and created a philosophical 'pasture world' that allowed her to look at the most harmonious real world possible. In Kulmowa's plays, the stage and theatre refer to 'great fun',<sup>22</sup> in which you can always repeat the world, create it anew, from the beginning, to make it good and beautiful.

Korczak and Kulmowa's attentiveness in presenting children's desires and feelings is astonishing. What is also astonishing is the clarity of thought and the appropriateness of words combined with the brevity of expression as a way of expressing thoughts and accompanying emotions, prompting deep reflection and aesthetic experience. They found their special place in the novel about Leokadia, which is close to Korczak's thinking about the child king Matt the First and Kaytek the Wizard. Both Kulmowa and Korczak skilfully combined their writing with reflective practice, documentation of children's observations and their own pedagogical achievements.

## Conclusions

In 1978, the Institute of Pedagogical Research, under the supervision of Aleksander Lewin, prepared a more extensive edition of *Pisma wybrane* [Selected Writings] by Janusz Korczak, supplemented with a scholarly volume entitled *Myśl pedagogiczna Janusza Korczaka. Nowe źródła* [The Pedagogical Thought of Janusz Korczak: New Sources]. In 1978, a monograph by Stefan Wołoszyn entitled *Korczak*, complemented by a selection of literary and pedagogical texts

21 A. M. Czernow, *Korczakowskie dzieci błazny*, in: *ibidem*, pp. 41–61.

22 J. Cieślowski, *Wielka zabawa. Folklor dziecięcy, wyobrażenia dziecka, wiersze dla dzieci*, Wrocław 1985.

by the Old Doctor, came out. In 1978, on the 100th anniversary of Korczak's birth, an editorial committee for the full edition of Korczak's *Dzieła* [Works] was established on the initiative of the Polish Academy of Sciences. The Institute of Literary Research and the Institute of Pedagogical Research initiated cooperation to study the legacy of the author of *The Child's Right to Respect*. The editorial committee included: Aleksander Lewin as chairman, Stefan Wołoszyn, Hanna Kirchner from the Institute of Literary Research of the Polish Academy of Sciences and Marta Ciesielska as secretary. The first volume, published in 1992, included *Dzieci ulicy* and *Dziecko salonu*, which heralded Korczak's original literary and pedagogical talent. In 2021, *Pisma czasu wojny (1939–1942)* [Wartime Writings (1939–1942)] was published. This is the 15<sup>th</sup> and last volume of Korczak's *Dzieła*, edited by Hanna Kirchner. The volume of almost 700 pages contains letters, manifestos, appeals, reports, pedagogical articles, literary miniatures and, above all, *Pamiętnik* [Memoirs], written by Korczak from May to 4 August 1942. It contains the sentence to which Kulmowa repeatedly returned in her statements. It refers to poetic insight, which should be connected with restoring order and harmony of existence to the world: 'Miss Esterka is not anxious to live either gaily or easily. She wants to live nicely. She dreams of a beautiful life.'<sup>23</sup> Kulmowa's writing, like Korczak's, shows connections with artistic states of mind, the psychagogic ability to guide human souls and the dream of 'renewing the world through the power of delight'. 'A person full of order is a pretty person' as Kulmowa later repeated in many interviews.

In 2023, Austeria published a book by Bożena Wojnowska entitled *Inna twarz Korczaka. Szkice o dwoistej tożsamości (i nie tylko)* [Another Face of Korczak: Sketches about Dual Identity (and More)]. The author summarizes her many years of work in the editorial team preparing the collective edition of Korczak's works. In the last chapter, entitled *Korczakowski midrasz – Dzieci Biblii: Mojżesz* [Korczak's Midrash: Children of the Bible: Moses], she writes that only children and wise men have such a view of the world as Korczak had. She adds that Korczak was a true sage who lived a 'dialogic life' and led a kind of 'language laboratory' in the orphanage. Korczak's visions of childhood were authen-

23 J. Korczak, *Selected Works of Janusz Korczak*, Washington 1967, p. 505 (<https://www.januszkorczak.ca/legacy/CombinedMaterials.pdf>) accessed on 15 April 2024.

tic linguistic visions of a child, and not visions of an adult who, treating adults' ideas as appropriate and convincing, showed children their own childhood models. As Hanna Kirchner wrote, Korczak was not only a sociologist, chronicler and ethnographer of childhood but, above all, he was a 'grammarist of children's speech'.<sup>24</sup> Honoured in 1937 with the Golden Laurel of the Polish Academy of Literature 'for outstanding literary work', he was a prominent discoverer of child language. Honoured with the Laurel of Polish Speech in 2018, Kulmowa was an outstanding poet who, through language and 'existential opening', as suggested by Jolanta Brach-Czaina in her *Szczeliny istnienia* [Cracks of Existence],<sup>25</sup> built an internal space, immersed in images from her own childhood. For Brach-Czaina, the existential opening concerns the mystery of the beginning and is associated with the initiation of birth. In Kulmowa's and Korczak's works, it is a condition of existence and conscious participation in life, manifested by Kulmowa through the child's right to literary escapism and the language of early education. It was propagated by the idea of participation and emancipation, which finds a special place in Kulmowa's work, especially in the novel entitled *Wio, Leokadio*. The philosophical metaphor of the 'pasture world' and simple life is symbolized by an apple tree as the tree of Paradise and an apple as an emblem of the Earth and a symbol of a child, spring and beginning.

**Streszczenie:** Niniejszy artykuł stanowi pedagogiczno-bibliograficzną introdukcję związaną z miejscami wspólnymi, obecnymi w życiu i twórczości Janusza Korczaka i Joanny Kulmowej. Zdaniem autorki oryginalne metafory: „żywe wiązanie” i „pastewny świat” łączą się z fenomenem „językowego praktykowania autobiografii”, uprawianym skutecznie przez oboje autorów, stanowiącym swoiste połączenie „sztuki wychowania” z eskapizmem literackim i językiem wczesnej edukacji. Manifestowany jest on przez Kulmową poprzez związki z pedagogiką dzieciństwa i Korczakowskim prawem dziecka do szacunku. Artykuł o „żywych metaforach” to kolejna zapowiedź obszerniejszego opracowania na ten temat.

**Słowa kluczowe:** Janusz Korczak, Joanna Kulmowa, biografistyka pedagogiczna, pedagogika dziecka.

24 H. Kirchner, *Korczak – pisarz*, in: *Janusz Korczak. Pisarz – wychowawca – myśliciel*, pp. 5–29.

25 J. Brach-Czaina, *Szczeliny istnienia*, Warszawa 2022.

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