

**THE NEWSLETTER OF THE
JANUSZ KORCZAK
ASSOCIATION OF CANADA**

Number 6 - September 2009

Our Goals

The objectives of the Janusz Korczak Association of Canada are as follows:

- To foster the recognition of Janusz Korczak's life and work
- To familiarize Canadians with his heroism during World War II, and his staunch defense of children's rights
- To disseminate Korczak's pedagogical ideas and their effect on children's education.

Our Tasks

Projects developed in 2008-2009

- A talk "My Life and My Books in the Shadow of the Holocaust" by Miriam Akavia (Israel)
- An event "Honoring Irena Sendler in cooperation with "The Episode Group"
- A talk "*The Body in Auschwitz: Polish Writers' Experience*" by Dr. Bozena Karwowska (University of British Columbia, Vancouver)
- Further support of orphanages in Poland.

Events to be developed in 2009-2010

- "Lost and Found"- An Evening with Lillian Boraks-Nemetz
- A talk "Korczak's Traces in Vancouver: the Eliasbergs" by Olga Medvedeva-Nathoo
- Further promotion of Korczak's legacy in Canada through workshops and discussions
- An Art Auction to benefit the Janusz Korczak Association of Canada.

Membership fee

Membership fee of the Janusz Korczak Association of Canada is \$10 per year, payable in cheque form.

Please mail to:

Mrs. Gina Dimant

#203 – 5455 West Boulevard, Vancouver, BC

V6M 3W5 Canada

New members are very welcome.

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Announcement

Please join our friends' and supporters' organization POLCA-BC Polish-

Canadian Cultural Society

(<http://www.polcab.com/index.html>).

The objective of the organization is to offer assistance to the Polish Olympic Committee and Vancouver Organizing Committee for

2010 Vancouver Winter Olympic and Paralympic Games.

Congratulations!

Irena Gostomska, a member of our Association and a founder of "The Episode Group" in Vancouver has received an award "The Golden Owl" for her tireless efforts to promote Polish culture in Canada. The international award was established by the Club of Polish Intelligentsia in Vienna (Austria) and a "Jupiter" magazine (a founder Jadwiga Haffner) and is known among the Polish Diaspora as the Oscar of Polonia.

Editor: Olga Medvedeva-Nathoo

Editorial Board: Lillian Boraks-Nemetz, Malgorzata Burczycka, Marta Burczycka, Krzysztof Szafnicki

Logo: Andrzej Brakoniecki

Lay-out : Tamara Szymanska, Natalia Zaplatkina

Condolences

We express our condolences and deepest sympathy to Hanna Skowronska-Niwinska for the loss of Zbigniew Niwinski, to Jerry and Sofia Nussbaum for the loss of Alexander Weksler, to Jozef and Magda Zalewski for the loss of Jadwiga Wagnerowska.

Thank-you

Our sincere gratitude to our supporters:

- The Consulate General of the Republic of Poland in Vancouver and in particular, Consul General Mr. Maciej Krych,
- The Vancouver Holocaust Education Center and especially Executive Director Mrs. Frieda Miller,
- St. George's School of Vancouver,
- *Gazeta Informacyjna* and its editor Elzbieta Kozar.

Also

M. Akavia, L. Boraks-Nemetz, M. Chojnacki, the Dabrowskis, M. Edge, I. Fraeme, M. Glass, B. Heller , P. Heller, A. Jakubowski, A. Kartouchina, M. Librowicz, the Markos, the Radziszewskis, S. Wilson, the Zwiercans.

This issue of this Newsletter was published with the generous financial support of **Dr. Yosef Wosk** (Vancouver).

Thank you!

On the front cover : Janusz Korczak playing with the children of the Orphans Home, circa 1935.

Janusz Korczak in Canada

My Life and My Books in the Shadow of the Holocaust

A Talk by Miriam Akavia



*Miriam Akavia in beautiful British Columbia, April 2008.
Photo by K. Nathoo.*

An Israeli author Miriam Akavia who, on her visit to Canada in honor of the 60th anniversary of the State of Israel, and the 130th birth-date anniversary of Janusz Korczak, delivered three lectures titled *Pain of two Motherlands* to the members of the Vancouver Chapter of the Polish Canadian Foundation; *My Israel* – to the members of the group “Bridge”, and *My Life and My Books in the Shadow of the Holocaust* to the members and supporters of our Association.

Biography:

Miriam Akavia (b. Matylda Weinfeld), born in Cracow, Poland in 1927. During World War II, was first confined in the Cracow Ghetto, and later in concentration camps Plaszow, Auschwitz, and Bergen-Belsen. She was liberated in 1945.

She left Europe and arrived in pre-state Israel in 1946 where she became a licensed nurse. First she worked in a kibbutz, and later on studied literature and history at Tel Aviv University.

In the 1960's Miriam served at the Jewish Agency and as cultural attaché at Israeli diplomatic missions in Stockholm and Budapest.

Miriam began publishing her books 30 years after the war, in 1975, writing about her childhood as well as her Holocaust and post-war experience. This brought her an immediate acclaim as an author. Her books, written in Hebrew, have been translated into eight languages and published in Great Britain, U.S.A., Poland, France, Holland, Germany, Sweden, Hungary, and Russia.

Miriam is the president of the Platform for Jewish-Polish Dialogue aiming to overcome stereotypes which separate Poles and Jews, and the chairperson of the Israel-Poland Society that promotes Polish culture in her country.

She is a member of the Janusz Korczak Society of Israel, a member of the board of Cracow Society, and a member of the Righteous among Nations Commission.

Miriam is a recipient of the Yad Vashem Prize (Israel, 1978), the Society of European Culture Prize (1985), the Korczak Prize (Germany, 1988), and the Prime Minister's Prize (Israel, 1993). She also received an honorary title *Amicus Poland*.

She lives in Tel Aviv with her husband, a retired diplomat Hanan Akavia. She has two daughters Ronit and Ofri and five grandchildren.



Touring Vancouver. Photos by J. Zalewski.



Janusz Korczak in Canada

Miriam Akavia: Bridges of Words

By Olga Medvedeva-Nathoo

This year we celebrate the 60th anniversary of the State of Israel, the establishment of which was inseparably connected to WWII and the Holocaust.

Our honorable guest, a key speaker - an Israeli author Miriam Akavia witnessed the tragic events that followed the so called Final Solution proclaimed and implemented by the Nazis. At the same time Miriam is a living witness of the joyous day of the foundation of the Jewish state, whose existence is extremely important to all Jews regardless where they live and whether they hold Israeli passports or not.

History of Miriam's family in the years of the war is a heart-breaking testimony of what Jews experienced in ghettos and concentration camps: her brother perished in the camp of Janow in the suburbs of Lvov, her father perished in Mauthausen concentration camp, her mother died in Bergen-Belsen and the little orphans whom she, a child herself, took care of in the Cracow Ghetto were killed in front of her by Nazis. Miriam herself survived three camps. Since 1946 Miriam shared with Israel, the country's cheerful and not so cheerful times. Even today, more than 60 years later, you will see a dark grain of sadness in her bright blue eyes. Despite all that, she is an advocate for mutual understanding.

Bridges of Words is a title given by Miriam Akavia to an article that discusses the connection between Israeli and Polish literature. But one could say that building the bridges with words that are meaningful, is also Miriam's life-task at large. The bridges she has built between people, and between nations, are strong enough to carry the heavy weight of history with all its grim facts and prejudices.

Miriam is one of the first and the most active members of the Janusz Korczak Association of Israel. This is so natural: like Korczak she originated from Poland, like Korczak she went through horrors of ghetto and extermination camps, and finally, like Korczak did in his lifetime, she is trying to find her own identity and understand the world by putting words on paper. But the main idea that Miriam shares with Korczak is the philosophy and practice of dialogue - she puts the necessity of human beings to coexist with other human beings, first.



Miriam Akavia at the Consulate of the Republic of Poland in Vancouver, standing by Ignacy Paderewski's grand piano. Photo by J. Zalewski.

A Foreword to Miriam Akavia's book *An End to Childhood (1995)*

By a Nobel Peace Prize Winner Elie Wiesel

Dear Miriam,

This week I returned from your town, from the world where your childhood perished. I returned from a visit to Cracow, where I found your family and friends. Even though most of them were killed, I saw them nevertheless. I saw them in their homes, in the streets and the shops, talking about war and peace, about faith and making a living. I watched them from a distance, hoping against hope that they would be rescued before the enemy reached them with his sword of fire.

I thought: perhaps. Perhaps a miracle will happen and a few of them will survive like 'adolescents in autumn', perhaps they will enter your 'vineyard' and find shelter.

Perhaps they will succeed in reaching the Promised Land without passing through the halls of Hell.

I had the strangest feeling: around me was Cracow, and I was wandering through your books. You were a faithful companion, Miriam. Thanks to you, I saw letters transformed into living characters.

[...] I hope that your books will be translated into a many different languages. They have a magic of their own, a content of their own. Very few people can write about Jewish children in the war as you do. You reveal and conceal at once their pain, the death they bear within them.

Although you do not actually enter the death camps, somehow the reader feels a strange obligation to enter them with you, or even before you. The kind reader does not want to let you go inside alone. Will he see what you saw? Is anyone capable of understanding what you felt, as a little girl pursued by all the fiends of hell?

Janusz Korczak in Canada

Do you remember, Miriam? After the war there were people who tried to make you talk, you and other survivors, in Europe and in Eretz Israel. In vain. Everyone answered in the same utterly weary tone: 'Anyway, you want understand.' [...]

Even if they read all the documentary literature, and see all the films, and speak to all the survivors: they will still be outside looking in. Nevertheless, Miriam, nevertheless, you must go on telling and bearing witness and remembering and reminding – in other words, writing as you have written up to now, in a small, still voice which contains within it the screams of thousands, the mute cry of the silenced.

Maybe then everyone who goes to Cracow will feel as if he is wondering through your books. And everyone who reads your sad, beautiful books will discover in them the Cracow that once existed. And everyone who hears a knock on the door will remember the nights when only a single breath separated the murderer from the redeemer. Your literary testimony is of the greatest value. It will survive.

An End to Childhood

By *Miriam Akavia*

Chapter Two (excerpts)

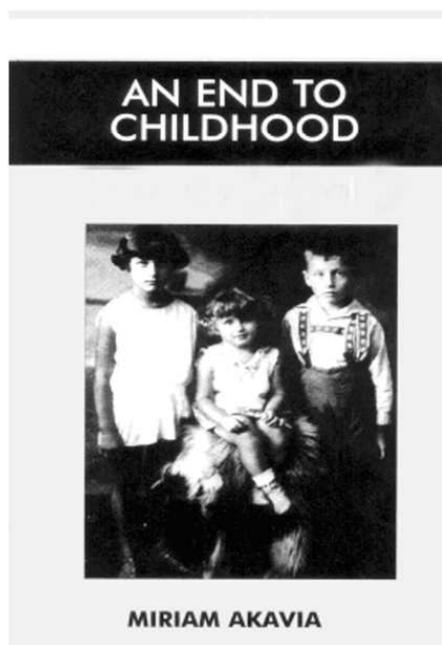
The first German bombs fell on 1 September 1939, right in our neighborhood of Cracow. Hearing the drone of the planes, we all rushed to the windows to look, sure that it was an exercise of the Polish Air Force. I was the first to discern the swastika on the wings of the low-flying planes. When I told Mother she did not believe me, thinking that it was, as usual, daydreaming, but only a moment later my father called from his office and informed us that war had broken out and that German infantry had already crossed the Polish border.

After a few minutes there was a tremendous explosion and every window in our lovely apartment was shattered. The Germans bombed at random, and many of the casualties were civilians – the air-raid sirens began only after the bombing had already ceased. Panic reigned in the city; no-one knew what to do. Father returned from the office, his face ashen; he had driven himself home in the carriage drawn by our beloved white horse. He ordered us to pack only the bare necessities of clothing and food, for 'we're moving to a quieter section of the city'. There, he felt, we'd be more secure. We quickly made up a few bundles and abandoned our beautiful home with its broken windows, climbing into the carriage. Father sat in the coachman's seat, and beside

him sat Mother, hugging the shaken Ania, then only eleven and a half years old. Reli, who was 15, and I, 14, were seated in the back of the carriage, to watch the luggage.

On the outskirts of the city, on Hocimska Street, my father had built a small apartment house, which he completed in 1938. He had rented all rooms but one, on the ground floor; it was to this apartment that he was bringing us now. [...]

On the radio we heard the famous poem about Athens under siege, the speech of Melchiades to the frightened people. He spoke of ancient Greece, of the war of the few against the many, and of the heroic choice of an honorable death rather than a life of humiliation. [...]



The poem made a strong impression, giving us the feeling that someone was indeed defending us on the borders, that all would turn out well. But the illusion was as brief as a dream; the radio now began to broadcast instructions about the blackout, about the painting of lights, hanging of black curtains, and covering of the windows.

Volunteers were called for, to help dig trenches for defence purposes. Civil defence officials began to run about, checking basements, teaching the use of gas masks and basic principles of first aid.

As dusk fell we heard, at a distance but still quite clearly, the thunder of artillery. Rumours said that the Germans were advancing almost without resistance. [...]

Janusz Korczak in Canada

The word was that the arrival of the Germans meant only shortages and hardship for all, and for the Jews – death. [...]

The rush was on to pack knapsacks, put on comfortable shoes, leave the city and head eastward, fleeing the Germans.

‘I can’t go,’ declared my mother, her eyes pleading for justification from Father. ‘I simply can’t’. [...]

‘Nothing terrible will happen to us. It’s just not possible that they mean to... with people like us. We won’t bother anyone. They’ll surely just leave us alone; besides, everyone says that it’s the men who are in the greatest danger.’

The knapsacks for Father and me are already packed. [...]

We set out on the street leading east from the city. [...] We were very soon engulfed in the flood of civilians rushing eastward. [...] Father and I hold hands tightly, to avoid losing one another. He is not drifting with the tide; I can feel somehow that he is hesitating. Father does not push ahead with the rest; instead, he is worried at the thought of those left behind. [...]

‘That does it,’ said Father suddenly. ‘I just can’t go without them.’

So we turned around and headed back. With great difficulty we pushed our way against the tide of people. In the small hours of the morning, we finally made it back to the apartment on Hocimska Street.

Just after dawn, the German Army entered Cracow. [...]

That same day, we returned to our apartment on Lozowska Street. [...] From that time on, events seemed to pick up speed and momentum. Marinia, our fine housekeeper, who had worked faithfully in our home for five years, just disappeared, vanished without even saying goodbye, as if we were lepers.

A German citizen was sent to our apartment the following morning: Herr Grada, a minor official in the Occupation administration. [...]

Father again considers an escape over the border. The word is that by way to Czechoslovakia one could escape to Rumania, and from there make one’s way across the sea. This sort of daring exploit was organized by professional escape artists from the underworld, and would certainly cost a family like ours a fortune. Father acts quickly. Not having enough cash in hand, he therefore decides without hesitation to sell our house on Hocimska Street. Offering the house at a ridiculously low price, he finds a buyer. The

purchaser and his agent come to our house in the afternoon with the money, and the contract for the transaction is signed. The escape organizer is supposed to come the following day, receive the money, and give us detailed instructions for the journey.

Only a few hours after the deal was completed, however, a furious knocking is heard at our door. I rush to open it, and am dumbstruck to see a short, uniformed German with [...] a revolver in his hand. Behind him are several Polish thugs who have already managed to secure for themselves a pin with the *Volksdeutsch* insignia on it; we had been basely betrayed, either by the buyer or by his agent.

‘The money! The cash! Where is it?’

The German orders us all to stand with our faces to the wall and hands raised, prodding us with his loaded pistol. The treacherous Poles ravage the apartment, literally turn it upside down, opening cupboards and drawers and throwing everything onto the floor. [...]

...After the bastards had pushed us around and ransacked our home, they decide to negotiate. Hoping that they will not succeed in uncovering all the money he received for the house, Father promises to bring in a few minutes the sum that they are demanding. He sends Ania to the bakery of his friend, Landau. [...] Landau gives her the money without hesitation, and she runs back on her fast breath, fearing that she will be too late.

When she arrives back at the apartment, it is empty of strangers. Father is sitting [...] motionless, like a statue, his face a study of pain and anguish. Mother, Reli and I move about on tiptoe, trying to clean up the apartment. Ania appears at the door with the bundle of money.

‘There’s no need, now’, I tell her. [...] ‘They’ve found and taken it all.’

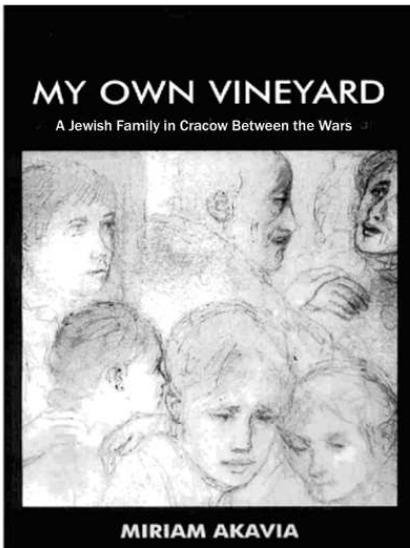
That was the end of our escape plan.

If you would like to purchase books by Miriam Akavia please contact:

**Valentine Mitchell, c/o ISBS
920 NE 58th Av., Suite 300, Portland, OR
97213 – 3786 USA**

[e-mail: orders@isbs.com](mailto:orders@isbs.com)
www.vmbooks.com

Janusz Korczak in Canada



About *My Own Vineyard* by Miriam Akavia

This novel, in the best tradition of family sagas, tells the story of three generations of a Jewish family in Cracow from the beginning of the 20th century to the eve of the

German occupation of Poland in September 1939. The story of this large, middle-class Jewish family is also the story of a deeply-rooted Jewish community and its considerable cultural and material achievements, until disaster struck and it was wiped off the face of the earth.

At the beginning of the 20th century, Cracow was under Austrian rule. The mother of the family died, leaving a husband and eight children. A different destiny awaited each of them, each story reflecting the options which faced Polish Jews at that time.

With the outbreak of the WWI, the eldest son joined the army and was sent to the Italian front. He returned a broken man, and died shortly afterwards. The second son married happily, became a successful lumber merchant and a paterfamilias. He veered between Jewish and European culture and regarded Poland as his homeland. One of the sisters, a natural rebel, fell in love with a Polish non-Jew. When he abandoned her, she became a Zionist and emigrated to Eretz Israel. Her older sister was married to an old-style religious Jew. Another sister married an assimilated Jew and was uncertain as to her national identity, while the fourth fell in love with a communist. Their prosperous brother had three children – two daughters and a son – who enjoyed life in independent Poland between the wars.

When the Germans invaded Poland, the family missed the last train out and with it the chance to be saved. Most of the family perished in the Holocaust.

Miriam Akavia's Publications:

In English

- *An End to Childhood*. Essex 1995, 2003
- *My own Vineyard*. London 2006

In Hebrew

- *Neurim Be-Shalechet* (An End to Childhood). Jerusalem 1975, 1998, 2000
- *Ha-Mehir* (The Price). Tel-Aviv 1979, 1988
- *Galia Ve-Miklosh: Nituk Yahasim* (Galia and Miklosh: Severance of Relations). Tel-Aviv 1977, 1982
- *Karmi Sheli* (My Own Vineyard). Tel-Aviv 1984, 1996
- *Harpatkah Be-Otobus* (Bus Adventure) /For children/. Tel-Aviv 1986
- *Ha-Derech Ha-A heret: Sipur Ha-Kevutza* (The Other Way: The Story of a Group). Tel-Aviv 1992
- *Bait Bonim Be-A hava* (Build a House with Love) /For children/. Kibbutz Dalia 2001
- *Be 'artso shel Janush Korczak* (In the Land of Janusz Korczak). Jerusalem 2006
- *Hayai ve-Sfarai betsel ha-sho 'a* (My life in the Shadow of the Holocaust). Tel-Aviv 2006

Miriam Akavia is also known as an editor and translator of Polish books into Hebrew. Among them are Pharmacy in the Cracow Ghetto by Tadeusz Pankiewicz and A Jew of Pilsudski. The Anatol Muhlstein 's Story by Robert Jarocki. Miriam has translated poetry and prose by Boleslaw Lesmian, Henryk Grynberg, Jozef Hen, Janina Brzostowska, and many others.

She edited an anthology The New Hebrew Poetry published in Poland in 1995 and has translated into Polish works of famous Israeli authors such as Amos Oz, Shmuel Yosef Agnon, Aharon Meged, and others.

Media coverage of the events

Jewish Independent May 2, 2008. In English.
Vancouver Courier March 28, 2008. In English.
Most-Bridge Newsletter May 2008. In Russian.

Janusz Korczak in Canada



Irena Sendler



*Irena Sendler's grave at Powazki cemetery in Warsaw.
Photo by J. Nussbaum.*

Honoring Irena Sendler

By Olga Medvedeva-Nathoo

“The Episode Group” and the Janusz Korczak Association of Canada with support of the Consulate General of the Republic of Poland organized an event “Honoring Irena Sendler”. The event took place at the Vancouver Chapter of the Polish Combatants Association on June 17, 2008.

Life of Irena Sendler (1910 –2008) was presented by Ava Krakus. Irena Sendler was a Polish Catholic social worker who served in the Polish Underground and the Ęgota resistance organization in Nazi-occupied Warsaw, during World WarII. Assisted by some two dozen other Ęgota members, Sendler saved 2,500 Jewish children by smuggling them out of the Warsaw Ghetto, providing them with false documents, and placing them among families and children's homes outside the Ghetto.

Ava Krakus' talk was followed by projection of the documentary “The Righteous among the Nations”.

Participants of the event, during the discussion , gave more examples of extraordinary courage of a number of Poles who helped Jews to hide and survive from the extermination.

Janusz Korczak in Canada



Lillian Boraks-Nemetz in Treblinka. Photo by K. Esson.

Poetry of Resilience

By Lillian Boraks-Nemetz

In June 2008, I was invited to Poland to be in a film titled *Poetry of Resilience*.

It is a full length documentary film, directed and produced by Katya Esson, featuring 5 poets who survived ethnic cleansing. Besides myself, a Holocaust survivor, there were other poets featured in the film from Rwanda, Japan (Hiroshima), Iran and Kurdistan. The film maker Katya Esson and her crew traveled to the above countries to film places mentioned in the poetry of each one of these poets.

The film is an American production, edited in Germany. It will be shown on the big screen; the date of release is as yet unknown. Katya Esson, a talented woman in her forties, is from Hamburg, Germany, but lives in New York City. Her documentary *Ferry Stories*, was nominated for the Academy Award. *Poetry of Resilience* shows how the power of poetry can convey to the world, a message of tolerance, respect for human life, and make words «never again», have meaning and content instead of mere sound. Katya, her cinematographer, and a Polish assistant, were the crew with whom I traveled in Poland. First we visited the Warsaw Ghetto fighters' monument, and then walked down Zamenhof Street following a simulated map of the Ghetto.

We visited and filmed a house and garden in Zalesie, a village near Warsaw where in 1942 my grandmother and I were hidden under assumed names.

Next we got on the train to Treblinka and I was telling my companions that I felt as if I were stepping into the footprints of Janusz Korczak who came this way with 200 children to die in a gas chamber. They were shocked and amazed when they heard this story.

I remembered how ten years ago I arrived here, and just before the entrance to Treblinka there was a kiosk with a huge photograph of Korczak, who expressed the tragedy of the Holocaust through the look of horror in his eyes. This time when we arrived, the photograph was gone.

We walked through the stone desert of the Treblinka death camp, among hundreds of stones with names of lost towns and communities. Only one stone bears the name of a person, the stone dedicated to Janusz Korczak and his children. Despite the dark past, the film captures the beauty of the Polish countryside, its fields abundant with wheat and forests rich with berries. We sat along the track overgrown with grass at the juncture where it breaks off at Treblinka camp. We ate the sweet wild strawberries and I read the following poem inspired by the visit.

Janusz Korczak in Canada

Stones of Treblinka

By Lillian Boraks-Nemetz

Stone figures
stand scattered in a field
abandoned by time

Janusz Korczak's
eyes are everywhere
deep and grave
like the earth that buries him
with his flowers, his children

I stand among the stones
unable to comprehend
the ashen silence
in this cemetery without graves-
dry memory
without remembering

suddenly
hundreds of winged creatures
alight upon these stones
infusing them with life

I place my ear
to the webbed air and hear
souls humming
humming

I retrace their steps
head lowered
feet caught in a mass of weeds
concealing the tracks
by which my people came
and never left

Lectures:

“Polish Underground and the Nazi Concentration Camp Auschwitz-Birkenau”

On September 16, 2008, members of our Association took part in a meeting with Dr. Jerzy Debski, Curator of the Museum Auschwitz-Birkenau in Oswiecim (Poland) arranged by “The Episode Group”.

„Body in Auschwitz: the Polish Writers' Experience”

This talk was delivered by Dr. Bozena Karwowska for members and sympathizers of our Association at the Vancouver Holocaust Education Center on March 29, 2009.



A talk by Dr. B. Karwowska.

Photo by K. Nathoo.

Master of Ceremony - *Lillian Boraks - Nemetz*

In the program:

A Word by our President – *Jerry Nussbaum*

Introduction - *Malgorzata Burczycka*

Janusz Korczak in Canada



Dr. Bożena Karwowska.

Photo by M. Radoszewski.



A talk by Dr. B. Karwowska. Photo by K. Nathoo.

Bożena Karwowska is an Assistant Professor of Slavic Studies at the University of British Columbia. She teaches courses in Russian and Polish languages and literatures in the Department of Central, Eastern and Northern European Studies. Her fields of interest include reader response criticism, body and sexuality, and the literary representation of women in Slavic literatures (especially Russian and Polish). She published articles in *Canadian Slavonic Papers*, *Teksty Drugie*, *Przegląd Humanistyczny*, *Fraza* and *Ruch Literacki*. Her monograph *Recepcja krytyczna Czesława Miłosza i Josifa Brodskiego w krajach języka angielskiego* was published in 2000. In 2008 she edited (with Hanna Gosk) *(Nie)obecność. Rozważania o zagadnieniach nie wydobytych w narracjach XX wieku*. She is currently finishing the monograph *Sexuality – Body and Gender in Nazi*

Concentration Camps and works on a project *Exile in Polish Women's Prose*. The lecture *Body in Auschwitz: the Polish Writers' Experience* presents an attempt to discuss difficult issues of human sexuality and sexually marked behaviors in the context of the concentration camps, and their descriptions in the memoirs of the survivors. Using notions and concepts of the so called "black American feminism" the author (referring extensively to books by Stanisław Grzebiuk and Zofia Romanowiczowa) shows how in the concentration camp the human body became the only space of a relative privacy of the prisoner. At the same time the body becomes a territory on which all – both biological and socially constructed human fates – cross.



Dr. B. Karwowska, M. Burczycka and A. Lewin.

Photo by M. Radoszewski.

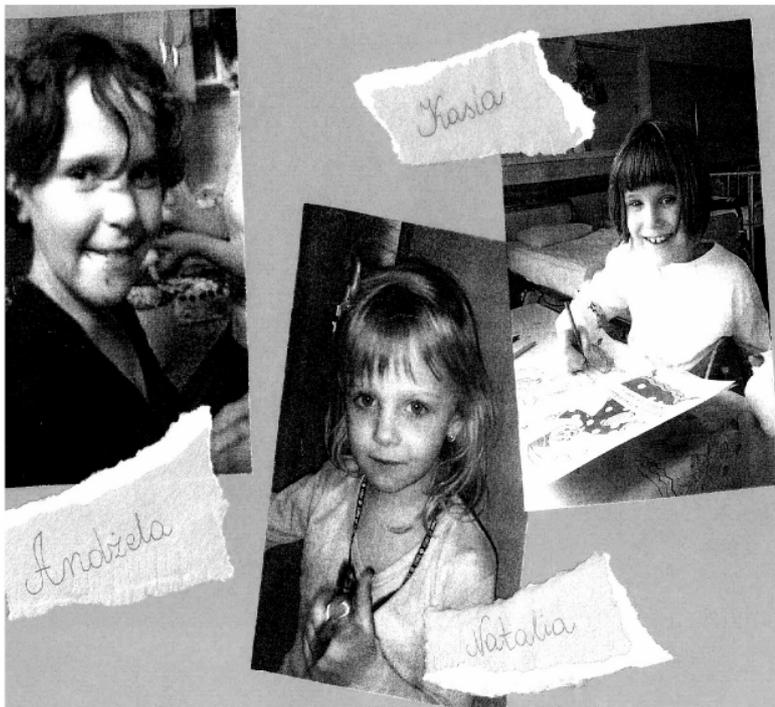


Dr. Bożena Karwowska and J. Nussbaum. Photo by M. Radoszewski.

Karwowska emphasized the novelty of her work, noting the insufficiency of current theoretical vocabularies for exploring the topic. "Part of the problem is there's no language for this," Karwowska said.

Sara Jerome, *News Chicago Maroon*, February 23, 2007.

Janusz Korczak in Canada



Support for Children in Poland

We received a letter from the education center in Poland with children's photographs attached to it, thanking us for our support.

In 2008, twenty six parcels with substantial number of cloth items were sent to the Janusz Korczak Educational Center for Children with Special Needs in Szerzawa/Mogilno; the Center for Children Support in Ilawa; the Daycare N 217 of Sisters of Mary's Family in Warsaw, and the Education Center in Skierniewice - all of them in Poland.



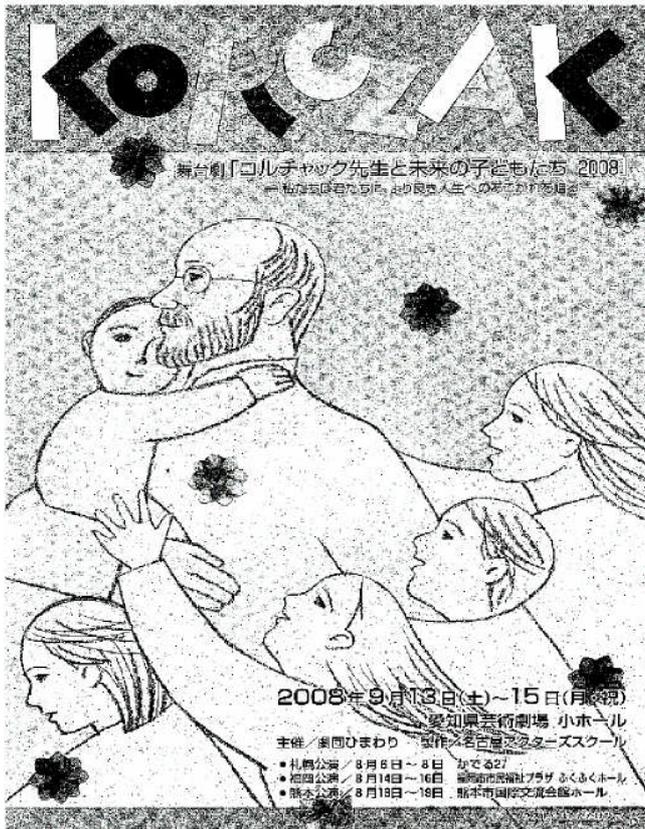
How people remember Korczak

KORCZAK

By Magdalena Lazarkiewicz (*Excerpts*)

Translated from the Polish by Chris Szafnicki

This drama based on the screenplay of the movie “Korczak” by Agnieszka Holland (the movie directed by Andrzej Wajda) was written in 2008. The play was staged in Himmawari Theatre in Nagoya, Japan.



Korczak on stage in Japan.

Introduction

There are two parallel arrangements in which the play is staged:

a) The realistic one, which is the narration of the events in linear order of Janusz Korczak’s real life story along with the events of the history of his Orphans’ Home during 1939 – 1942. The story begins with summer holidays immediately before the outbreak of war and continues until the moment when the orphans start their last march from the Warsaw Ghetto to the deportation station (Umschlagplatz);

b) The fictional one which presents Korczak’s reflections comprising excerpts from his diary and other writings (mainly from his work *How to Love a Child*).

Stage space consists of a few walls (a type of the semi-transparent screens) on which some images will be projected. Those images will show different interiors such as the Orphanage’s dormitory, Doctor’s office, a courtyard, a street in the Ghetto, German police station, or a popular restaurant or in yet another case – the site of the Jewish local administration.

Music in the show consists of two layers:

~ The authentic songs, sung live by actors such as a lullaby, a popular street performer’s song, children’s song, etc.

~ The precorded arrangements based on the original Jewish tunes.

11 adult actors, 6 actors from 6 to 15 of age and a few more children playing orphans.

From Scene II

Maryna Falska’s office in the Polish orphanage “Our Home”
(A warm and cozy light is lit. Korczak is sitting in an armchair sipping tea. Near at the couch sits Maryna Falska, director of the Polish Orphanage)

KORCZAK

(Sipping the tea with gusto)

How beautiful, how peaceful... A good tea, a cake... We are sitting and talking. This seems unreal.

MARYNA

We have to try to have a normal life in spite of everything. *(Pausing, suppressing tears)*

I am so sorry about the death of Jozek.

KORCZAK

Perhaps it is we who are worse off for being still alive. *(Changing the tone)*

In two days the Jewish orphanage will be moved to the Ghetto.

MARYNA

(Covering the face with her hands)

What! Oh, no!

(Maryna stands up and nervously walks across the room back and forth)

KORCZAK

I have tried everything but I was told that there would be no exceptions.

I was lucky to swap buildings with the Polish school that happens to be inside the Ghetto. After the war we will come back to our building.

How people remember Korczak

MARYNA

(In a faltering voice trying hard to find the right words)

We must rescue the children... We must hide anybody we can. Girls, especially. Those who look Arian we can take to our Polish orphanage.

(Korczak is looking at her with a mixture of reservation and despair)

KORCZAK

But dear Maryna, how can you imagine that we will make the selection?!

(A long silence falls)

KORCZAK

(After a pause)

I know that Nazis are capable of doing every sort of harm but they must spare the children.

(After a moment of silence)

MARYNA

But you, Doctor, you have to escape. All your friends believe that you should stay outside of the Ghetto. We will issue false identity documents for you. There will be no problem with finding a hideout for you.

KORCZAK

This is impossible!

MARYNA

But this is not only about saving your head. This is about preserving the national culture that you are a part of. The most valuable individuals must be saved for the benefits of the future generations.

KORCZAK

(After a pause, quietly)

You are panicking. There is no danger for me, and after all, how could you think that ...I am going to leave alone the children, Stefa Wilczynska, and other educators...

(Korczak gets up with parting gesture)

KORCZAK

You would do the same if you were in my situation, would you not?

MARYNA

(Unexpectedly embracing Korczak, holding up tears)

What a shame, what a great shame that we cannot go to the Ghetto together with you.

(The lights are dimmed. The photographs of the constructions of the Warsaw Ghetto are shown)

From Scene III

A Street in the Warsaw Ghetto. Orphanage – children, Miss Stefa, Korczak, children's educators surrounded by German soldiers – carrying bags, backpacks and suitcases – are forming a marching column moving to the Ghetto. Korczak, dressed in the Polish army uniform, without wearing a band with the Star of David, is busy counting children and packages; suddenly he stops, looking around anxiously.

KORCZAK

Aaron! Where has our cart with potatoes gone?

(Aaron approaches the Doctor)

AARON

(In despair)

It's gone... It has been confiscated...

(Korczak looking around extremely angry)

KORCZAK

What? Confiscated? They have stolen it! This is the German sense of order?! I'm going to talk to the German authorities. They must return our potatoes!

(Stefa who heard Doctor's words approaches him)

STEFA

Are you crazy?! They will arrest you. To hell with the potatoes!

KORCZAK

You know how hard it was for me to find them! I will not allow Germans to steal from the orphans!

(Korczak leaves the group and moves towards the back of the stage. One of the German soldiers observes his departure and is readying his rifle to shoot)

How people remember Korczak

God, the eternal ones. And the law forcing the Jews to carry a band on their arms is temporary; therefore I do not obey it.

A powerful slap in face interrupts Korczak's speech. He falls on the floor.

KORCZAK

(While trying hard to stand up)

You will never force me to carry that sign of degradation.

At this moment Gestapo policemen are starting to hit and kick him viciously. He falls down again.

The light is gradually dimmed. A gentle feminine voice can be heard. It is Stefa who sings a Jewish lullaby. Children in their beds are being brought to the front of the stage.

GERMAN SOLDIER

Stop! Stop!

Korczak does not react and walks away. The marching column of children starts moving to the Warsaw Ghetto. The German guard gives up chasing Korczak and follows the group he is supposed to escort.

The procession of the orphans carrying their belongings moves down the stage thus making room for a new setting.

From Scene IV

Gestapo Police Station

Two Gestapo officers sit behind a desk. There is a line of people waiting to be heard. Korczak passes by everybody, comes up to the desk, and pounds on it.

KORCZAK

(Shouting at the officers)

I did not know that your goal is to steal from helpless orphans!

Today, during the move of our orphanage a cart full of potatoes was confiscated. This is enough to feed two hundred children for a week. Please, return the food immediately.

Silence falls; everybody is staring at Korczak.

GESTAPO OFFICER

Have I got it right? It is about the Jewish Orphanage, is it not?

KORCZAK

Yes, the orphanage from Krochmalna Street. I am a director of it.

GESTAPO OFFICER

How could you be a director? You are not a Jew?

KORCZAK

I am a Jew.

The officer – infuriated – gets up.

GESTAPO OFFICER

So, why do you not carry an armband with the Star of David?

KORCZAK

(Very quietly as if he was explaining something to a child)

There are man-made laws and God-made laws. Human laws are transient, God's law is eternal. In my life I obey only laws of

舞台劇「コルチャック先生と未来の子どもたち 2008」名古屋公演

「私たちは思ひに、より良い人生へのあこがれを糧に」

「コルチャック先生と未来の子どもたち」は、1942年10月にワルシャワのユダヤ人孤児院で起きた悲劇を基にした舞台劇。コルチャック先生は、孤児院の子どもたちを救済するために、彼らを保護し、愛を注ぎ、教育を施した。彼らは、戦争の嵐の中で、命を失った。この舞台劇は、コルチャック先生の偉業を称え、子どもたちの未来を願う。

STAFF

Script: MAGDALENA LIZAKIEWICZ 脚本: マグダレナ・リザキエウィッチ
 翻訳: 吉野洋子 日本語上演指導: 山内正太郎 演出: 山内正太郎 演出: 山内正太郎 演出: 山内正太郎
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CAST

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2008年9月13日(土)～15日(月・祝)
 全席自由席: 3,800円

9月13日(土) 9月14日(日) 9月15日(月・祝)

18:00 18:00 12:00

18:00 18:00

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 ● 観劇公演 / 9月14日～18日 観劇券物販部アクトビル小ホール

観劇券物販部アクトビル小ホール
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 (電話) 052-952-5100
 http://www.kimwarai.net

主催: 観劇券物販部
 制作: 名古屋アクトビル

Korczak on stage in Japan.

Janusz Korczak's Legacy

Janusz Korczak's

All Alone with God: Prayers of Those

Who Do Not Pray

(*Sam na sam z Bogiem. Modlitwy tych, którzy sie nie modla, 1921*)

Introduction by Chris Szafnicki

Lately I came across an inconspicuous collection of Korczak's works entitled – for the lack of an adequate English expression – “All Alone with God”. Some 30 pages of prayers forced me to rethink some of my basic assumptions about different forms of expression of human spirituality or religiosity. Let us consider the following facts.

It is rather obvious that most churchgoers would not have any trouble answering the question, “do you pray?”

The answer would be positive since most of them learned traditional prayers and typical religious songs early in their lives: at home, at church or at school. They would have rightly claimed that there are numerous occasions when they make it loud and clear – usually in the presence of others – that they know how, when, and with whom to pray.

They might also pray alone, with nobody watching. But for some of them praying is less of a private, personal matter, but more of a visible sign of group brotherhood and religious loyalty.

In other words, being able to recall and repeat a specific set of incantations makes one a “doer” as far as praying is concerned. I guess I would share this view with many.

And yet Korczak offers another approach to the issue. He comes up with a collection of a few dozen prayers that are vastly different: there is a praying mother, a small child, a scientist, a “fallen” woman, an artist, and a common man, just to name a few. But there are also many prayers representing fleeting states of mind or moods - a prayer of sorrow, of powerlessness, of rebellion, of reconciliation. Korczak - the writer - shows an incredible talent for putting his words into the mouths of other people, thus creating

a set of “praying characters” in such a realistic way that one can only wonder if he has not magically overheard those people's “inner speech”.

Each prayer is a small piece of art: aesthetically they could perhaps be best described as poetic prose. Intellectually they could be described as brilliant examples of investigation into the secrets of a human soul that strives to communicate with God.

I believe that there is a clear message in this little “prayer book” of Korczak.

He seems to be saying that the ability or privilege of talking to God belongs to us all: nobody is too young, too old, too simple-minded, too clever, too smart, to do so. There are no matters too personal or too trivial as far as the intimacy with God is concerned. There is no “appropriate” state of mind that gives us the impulse to share our secrets. Our own everyday words are – potentially – as much words of prayer as are anybody's song, psalm or poem. The power of prayer comes from the heart, not from the brain.

This unusual booklet offers more than just a brilliant display of author's anthropological imagination in his quest for the universal forms of human spirituality.

He seems to be taking a position by providing a subtitle, which precisely reads in the language of the original Polish: “Prayers of those who do not pray”.

I would leave it for the reader to try and solve this puzzle: would there be any books of prayers, or even any traditional oral repositories of sacramental words of devotion, were it not for the ability of human beings in the early days of civilization to be all alone with God - and to have the audacity to address Him with words of their own choosing?

Janusz Korczak's Legacy

A Mother's Prayer

Translated from the Polish by Lillian Boraks-Nemetz

Watching over you my beloved child. What is it that makes you so dear to me, my little one?

I know you are like many, but I believe and believe, that even if you were unseen to me, I'd recognize your voice. If unheard, I'd know these were your lips suckling at my breast – you, my one and only in the world.

I will understand you when wordless, you will rouse me from my deepest slumber with merely a needy look.

My child, the truth of my life, my only one, you are my wistful recollection, my tender longing, the reason to live and hope.

Oh child, be happy. Dear Lord, forgive me for not speaking to you, and though I pray, it is but in fear that You, a jealous God, could harm my child. I am afraid to trust even you oh Lord, because you can take away the child from its mother. Tell me why you do this thing? This is not a reproach, oh Lord, only a question.

Forgive me for loving another more than You. Because I brought a child into this life with you, my Lord, we both carry an obligation. Our mutual guilt is, that while the little one lives, it suffers. We must watch over the child who in his suffering, cries.

Oh Lord, maybe my boundless love for this tiny being, is really for You, because in this being lies the biggest mystery of all, Your being, my Lord. I don't believe in sin. If it exists, my love is sinful, but how can a mother's love for her child be a sin? I care nothing about the hardships I know so well, nor do I care about the tears which I know are many on this earth.

But I cannot lie, and to whom would I?

Only your tears my precious child, only your smile my heartfelt treasure, my sweet hope, my rose colored cloud, my nightingale's song. My child, my delightful shackle of jasmine and stars, my flower of forgiveness, my redemption's blissful dream.

Give him happiness, Lord, so he won't lament that we gave him life. I don't know what happiness is but You do. It is your duty to know and because of that to give it!

Watching over you my dear child—look how arduously I seek, how eagerly I beseech—do you understand, will you ever understand?

Tell me with a slight quiver of your eyelid, let me know with a movement of your tiny hand. Give me a sign which no one else will know only the two of us. God and I, your mother.

Tell me my child that you, that you will bear no grudge neither towards life, nor towards me. Tell me my child, my most tender prayer, tell me.

A Boy's Prayer

Translated from the Polish by Lillian Boraks-Nemetz

I know it is not polite to ask, but it is not You, I ask, good Lord. You don't have to give me anything, it's just that my uncle promised me a watch if I study hard. Please help me remind my uncle about his promise. I will try, but it doesn't matter if he gives it to me now or later. I told my friends that I will have a watch, but they don't believe me. They will laugh at me, thinking I lied and was showing off. Help me just a little, Lord, it is so easy for You, who can do anything You want. Help me, my good and kind Lord.

Forgive me my trespasses. I have sinned much: eating preserves straight from a jar, making fun of a hunchback, lying that Mama lets me go to bed whenever I want. I have already smoked two cigarettes. Used vile expressions. But You are good, You will forgive me, because I am truly repentant and want to be better.

I want to be good but I can't: when someone makes me mad, or challenges me, and I don't want them to think that I'm a coward; or when I am bored; or when I want something I am not allowed to have, I can't hold back, though later I regret it. But I am not really bad. Not that I want to boast about it, but You, Yourself know, good Lord, that there are those much worse than I. From time to time I'll tell a lie, but everything they say is a lie. And they steal. My breakfast disappeared twice. They stole my notes, and snatched a pencil from my pencil case. They taught me bad expressions. I do not like to complain but You, know Yourself, Lord, that I am not bad, even though I do so many bad things. Help me not to sin good Lord. Give Mama and Papa a long life, good health, and remind my dear uncle about the watch. After all, a promise is a promise.

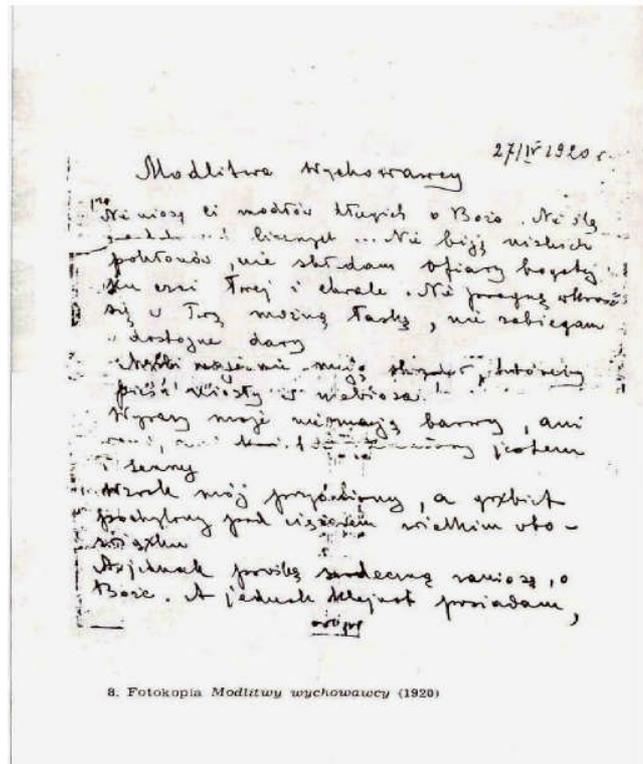
Janusz Korczak's Legacy

A Teacher's Prayer¹

Translated from the Polish by

Lillian Boraks-Nemetz

I don't indulge in long prayers, my Lord,
Nor heave sighs, nor practise low bows,
nor offer riches in your praise and honor.
I do not wish to steal into your holy graces,
Nor aspire to your saintly gifts.
My thoughts do not have wings that would carry a
hymn to the heavens.
My expressions have neither the hue
nor the scent of flowers.
I am fatigued and somnolent.
My eyes are dim, and my spine is bent beneath
the burden of a great responsibility.
Still, I beg you sincerely, oh Lord,
I own but one treasure
which I cannot entrust to my fellow man,
fearing he will neither understand,
nor feel it,
but ignore and ridicule it.
Although gray and humble in your presence, Lord,
I stand before you, consumed with longing.
Whispering quietly
I state my wish in a voice of unfaltering will.
My eyes fire a plea beyond the clouds.
Standing tall I ask not for myself:
Please, endow the children with good will,
Offer them help in their efforts,
Give their toil your blessing.
Lead them along a path that is not the easiest
but most excellent.
Accept my humble offering for this wish,
my only treasures:
My sorrow and my hard work.



A Teacher's Prayer by J. Korczak. Manuscript.

¹ A Teacher's Prayer written in 1920 originally was not a part of the book *All Alone with God* and was published separately.

Korczak Worldwide

Israel

The International Janusz Korczak Conference “The Educational Legacy of Janusz Korczak as a Key to Conflict Resolution” was held in Israel - November 2-6, 2008.

Conference goals were: to reveal Korczak's educational legacy as relevant to education in the 21st century; to empower the educators and students in their educational activities; to promote educational activities that deal with conflict resolution, and to empower educational and social leadership.

Participants from Israel, Poland, Brazil, Germany, Russia, Ukraine and other countries discussed such topics as: Janusz Korczak's legacy in present day education; Human communication in the spirit of Korczak; Media communication as a basis for multicultural dialogue; Creating a classroom dialogue; Debate as a tool for conflict resolution; Korczak and Druze education; A boarding school for the children of refugees in Israel; E-dialogue and the On-line Janusz Korczak School etc.

Poland

The Korczak workshop was held in Warsaw - September 21- 27, 2008. It was organized by The Maria Grzegorzewska Academy of Special Education with cooperation of the Polish Committee of UNESCO. The topic of the seminar was “Korczak’s ideas and contemporary youth problems”.

The Council Meeting of the International Janusz Korczak Association and Seminar ‘Rights and Abuse of Children’s Rights As Seen from the Polish Perspective’ were held in Warsaw at the Maria Grzegorzewska Academy of Special Education September 12-13, 2009.

A Polish author, Magdalena Lazarkiewicz, is currently working on the screenplay “Kajtus, a Magician” based on Korczak’s story for children.

Russia

A Russian composer, conductor, and producer Lev Konov has recently prepared a new revised version of his opera *King Matt the First* for children’s chorus and adult singers based on famous Korczak’s fairy tale. The opera was staged for the first time in Moscow in 1988. The recording followed in 1992. You can

listen to some of the pieces on YouTube – opera *King Matt the First*.

You also can write to the composer: lev-konov@yandex.ru

Switzerland

Report of Activities 2008

(*excerpts; translated from the French by Chris Szafnicki*)

The Korczak Prize: many contestants were competing for this prize in 2008. The Prize was awarded to Miss Marie Bouvier from Saussure College for her work on “The AIDS orphans in Uganda”. This is a very detailed and well-documented analysis of the situation in a country where a great number of children lost their parents due to this illness. The encouragement prize was also awarded to Miss Noemie Roten from Candolle College for her essay “Outcomes of a development project in India”.

International Institute of Children’s Rights (IDE): As before, the Swiss Association contributed to propagation of activities of this Institute which conducts high quality pedagogical work in the field of children’s rights in Switzerland. In October 2008, Dr. Daniel Halperin presented a lecture on Korczak and children’s rights within the academic framework of children’s rights studies at Kurt Bosch Institute in Sion.

The Chief Rabbi Joseph Cohen Foundation chose the Swiss Association to become a winner for the year 2008 award. This honor is granted to associations or persons who endeavor to promote better understanding and fraternity between peoples.

Garden of Peace - Gan Hashalom - Roud Al-Salam of Jerusalem: This courageous program of multicultural and bilingual education was carried out in spite of the precarious Middle-East political situation. The stipend (CHF 2000) was distributed with equal determination. Incidentally, two groups of young adults (Jews and Arabs) who used to play together in the Kindergarten and are now contributing to Israeli-Arab dialog, were invited to spend several days in Lausanne.

The Korczak Prize Burundi: Jury in Bujunbura awarded a prize to Mr. Jean-Claude Barakamfitiye, student of the law faculty of State University of Burundi, for his essay “Children’s rights in

Korczak Worldwide

Burundi". The prize included an air ticket to Switzerland paid by the Association and one-week stay at the conference organized by IDE (Bramois).

The International Institute of Children's Rights (IDE) is also supporting the Korczak competition in Burundi by offering the winner a scholarship at the Summer University of Children's Rights.

The International Seminar dedicated to the pioneer and champion of children's rights Janusz Korczak and Today's Convention on the Rights of the Child was held in Geneva on June 6, 2009.

Thailand

The Janusz Korczak School opened its first Southeast Asian arm in Bangkok's largest Klong Toey slum. The school's launch at Klong Toey's Mercy Center founded in 1974, was presided over by Catholic priest Father Joe Maier, as well as the Israeli and Polish ambassadors to Thailand, and the center's Thai classical dance troupe. The Mercy Center has provided education, an AIDS hospice, and community support to the poorest people living in Klong Toey. Klong Toey's Janusz Korczak school currently has 17 pupils.

The Netherlands

The Janusz Korczak Association of the Netherlands keeps publishing on-line the International Janusz Korczak Newsletter

To read on-line : <http://korczak.info/newsletters>

The archives are also available online.

To subscribe and contribute contact ikanews@gmail.com.

Each event confirmed, dated and localized, can be posted on the International Janusz Korczak news official Calendar:

<http://korczak.info/calendar/index.html>

United Kingdom

The Royal Exchange Theatre Company in Manchester performed a play "Dr. Korczak's Example" by David Greig June 17-27, 2009.

Below is a promotional material published by the Company:

An amazing story of a remarkable man

"I've trained them well. For a perfect world. How will they survive this one?"

The Royal Exchange revives its production of "Dr. Korczak's Example", which was a huge hit in The Studio last year.

Based on a true story, "Dr. Korczak's Example" recounts the remarkable last days of Janusz Korczak, a children's author and pediatrician who founded a Jewish orphanage in the shadow of the Warsaw Ghetto. Dr. Korczak created a radical environment of the young people in his care; a democratic utopia where children had rights and were treated as equals.

As the summer of 1942 advances, the days of the Ghetto and the orphanage are numbered, pushing Korczak's pacifist ideals to the limit. But the doctor's principles are challenged not only by the advancing Nazi regime but by the arrival of Adzio, a young Jewish boy who believes in fighting back.

Did you know?

After his death, Dr. Korczak's work was discovered and his writings became the basis of the current UN Convention on the Rights of the Child.

REVIEWS:

'Amy Leach's direction is simple, precise and entirely unsentimental – Greig's writing is spare and matter of fact – I saw people holding back their tears, and some who could not.' *The Sunday Times*

'Perceptive and family-friendly.' *The Independent*

'Dr. Korczak is a real, wonderfully inspiring character and this is a story that needs to be told to and understood by every generation. A remarkable performance.' *Manchester Evening News*

'A brilliant example of a play suitable for all ages which also provides adults with food for thought.' *The Guardian*

Korczak Worldwide

"Korczak's *Post Office*" in Cambridge

The following is from the promotional material of the Keystage Company:

A play adapted by Mike Levy with original music composed and played by Dai Jenkins directed by Lesley Ford. The play is based on the production of *The Post Office* by R. Tagore performed by the children of Korczak's orphanage in the Warsaw Ghetto in 1942.

Talk to us about bringing Holocaust-related projects to your school or society.

How do you deal with a subject as horrific and devastating at the Holocaust? We believe that the subject is too important to simply duck or avoid. Many schools and drama clubs are keen to tackle the issues involved: genocide, racism, tyranny and so on. But how?

We have developed a set of resources that come out of drama work with schools. Our resources help to place the Holocaust in its historical context and yet bring out the positive lessons we can learn from that terrible period.

We also focus on the stories of rescue and refuge during the Holocaust: stories of hope such as the Kindertransport in Britain, the mass rescue of Jews by the Danes, the acts of courage by Polish rescuers and the work of those who refused to turn their back on their neighbours in peril. Young people find these stories moving and yet full of humanity.

USA

Adam Silverman's opera *Korczak's Orphans* based on the life of Janusz Korczak, adapted from Betty Jean Lifton's biography by librettist Suzan Gubernat was performed in 2008 at Opera Company of Brooklyn, New York.

The President of the Janusz Korczak Association of USA Dr. Kurt Bomse was invited by the Buffalo NY Jewish community to speak about Korczak on Yom Hashoah. Dr. Bomse also participated at parents' seminar and met the middle school students at the Jewish Day School.

The next International Janusz Korczak Conference will be held in Tokyo from August 5 to 9, 2010.

The conference is organized by the Janusz Korczak Association of Japan together with the International Janusz Korczak Association and supported by Japan ministry of Culture, UNESCO/UNICEF, Teachers' Association of Japan, and Meiji University of Tokyo. Theme of the Conference: Children's Rights in the 21st Century.

Information for French speaking Canadians

A new issue of the *Histoires Vraies* N 188 Octobre 2009 dedicated to Janusz Korczak has been published in France.

New Korczakiana

- M. Falska. *Nasz Dom – "Zrozumiec, porozumiec sie, poznac"*. T.1,2
Oprac. B. Puszkina, M. Ciesielska. Warszawa, 2007. In Polish.
- Janusz Korczak. *Dziela*. T. 14, V. 1,2. Warszawa, 2008. In Polish.

New Books in Our Library

- Janusz Korczak Henryk Goldszmit 1878-1942. Text Jadwiga Binczycka.
Photos Jacek Barcz, Pawel Lucenko, Archives of the Shalom Foundation and Janusz Korczak Association of Poland. Warsaw. In Polish.
- Yakov Eliasberg. *Memoires (Vospominaniya i Vstrechi)*. Copy of the original manuscript. In Russian.

Richard Mirabel's Book of Poetry to Be Published in 2009

A book "The Taste of Love" by Richard Mirabel who in the 1930's was a reporter of Korczak's newspaper *Maly Przegląd*, and from 1937 lived in Canada, is going to be published in 2009.

The poems have been selected and preface "A Humble Verse of Richard Mirabel" was written by O. Medvedeva-Nathoo.

Korczak in Art



The Vigil of Janusz Korczak by Canadian artist Bruce Carter. Woodcut. 1968

Korczak in Art



Forgotten Field by Canadian artist Bruce Carter. Woodcut. 1969

Join us for a

FINE ART AUCTION

to Benefit the Janusz Korczak Association of Canada

under the Auspices of the Consulate General of the Republic of Poland

The Janusz Korczak Association of Canada is the Canadian branch of an international movement founded in 1978 and heralded by UNESCO's commemoration of Korczak's work. There are Korczak associations in Poland, Israel, Germany, France, Japan, Brazil, Russia and in many other countries around the world.

In the past, our Association has successfully completed many projects including hosting exhibitions dedicated to Korczak and children's rights, Children's Drawings Exhibition "My World and I", a research project titled "Korczak's Traces in Canada" and soliciting financial contributions towards Korczak's monument in Warsaw. Currently we are working on an art auction to raise funds to help us to spread awareness of children's rights among adults and among children themselves and to assist disadvantaged children.

The Janusz Korczak Association is calling upon artists to donate their works for the upcoming auction.

This is an opportunity for you to help children in need on a more personal and thoughtful level. Through your work, your talent and creativity you will have reached out and shared your humanity, as Korczak had, with many children for whom such a connection is missing in their lives.

Janusz Korczak (1878-1942) was a doctor and an educator who dedicated his life to helping children. He was trained as a pediatrician and in 1912 became a director of the Warsaw Jewish Orphanage. The children's struggles inspired him to advocate for children rights which he did in many ways. He lectured at the Institute for Special Education on children's issues. He was a court counselor for juvenile cases. He published the first world newspaper for children that were written by children. However, he demonstrated his dedication most profoundly in the darkest hour of his life. During the Nazi occupation of Poland, his orphanage was confined to the Warsaw Ghetto. On August 6th 1942, Korczak and his 200 pupils were deported to the Treblinka Nazi death camp. Korczak was offered a reprieve, but refused to abandon the children. Korczak's commitment, courage and morality have become an inspiration and a model for all. We at the Janusz Korczak Association of Canada strive to foster recognition of Korczak's legacy and to disseminate his pedagogical ideas in ways that celebrate children. Your generosity is essential for the success of this cause. Your contributions are exclusively dedicated towards charitable activities, organized by volunteers of our Association.

For more information about us or if you are interested in donating your work, please contact Stanislaw Dusko at 604-734-4910 or send us an email to jkorzakassn@shaw.ca.

The Janusz Korczak Association of Canada is a registered charitable organization and therefore all donations are tax deductible.

We thank you for your time and your generosity.