



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

NUMBER 4 • APRIL 2006



Janusz Korczak with Children
Lukasz Palka (age 12), Poland



Execution
Veronika Lapatukhina (age 7), Russia



Janusz Korczak
Michal Gniecki (age 8), Poland



Janusz Korczak
Weronika Kukula (age 7), Poland



Janusz Korczak in Warsaw Ghetto
Lukasz Lipka (age 12), Poland



War
Sasha Skarliyin (age 10), Russia

On the Cover

An illustration for Janusz Korczak's story "King Matt the First" by Dominika Zajac (age 10), Poland which appeared in the International Exhibition of Children's Art "My World and I" in Vancouver.

"King Matt the First" (1922) was written by Korczak for children and adults. It is a story about a young ruler who wants to implement reforms to make all children in his country happy. The adults do not like these changes...

Thank-you

Saint George's School in Vancouver, H. Altman, L. Boraks-Nemetz, L. Dimant, R. Dimant, M. Edge, Z. Fitzgerald, M. Glas, R. Goldman, the P. Hellers Family, S. Heller, L. Komar, E. Kozar, L. Lutterman, R. Mirabel, A. Nickolson, H. Niwinska, the J. Margalit Family, J. Rotecka, S. Vanry, N. Voscoboynik, L. Wejgsman, I. Weksler, S. Wilson, J. Wosk and especially, The Council General of the Republic of Poland, M. Krych.

Projects to be Developed in 2006

- The International Exhibition of Children's Art "My World and I" in Alberta.
- An event "Discovering Janusz Korczak."
- "Understanding Korczak", a workshop for elementary school teachers.

Our Contacts

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The Korczak Night in Vancouver

Members of our Association met with the Ambassador of the Republic of Poland to Canada Mr. Piotr Ogrodzinski on the 10th of May, 2005. A talk was given by Olga Medvedeva-Nathoo.

Janusz Korczak: Bridging the Nations

(abridged)

by Olga Medvedeva-Nathoo

Janusz Korczak has become known not only through his biography, philosophy and educational ideas - an influential international movement also bears his name. However, the movement is not just named after Korczak. Rather it is the movement towards Korczak, together with Korczak, following Korczak, and even developing Korczak.

I have been taking part in this movement for quite some time, and I think of it as a kind of brotherhood of people, for whom the word "Korczak" sounds like a password, a password denoting respect for a child, tolerance, forgiveness and dialogue - in the broadest sense of these terms.

In part through the efforts of this movement, Korczak's name has become a symbolic and self-sufficient word that does not need further definitions or attachment to clichés such as "great educator and humanist." Indeed, Korczak as a phenomenon represents various issues: the educational one first of all, but to an equal degree, the national, historical, ethical, and metaphysical ones.

What is unique about the Korczak movement?

It is not like a political party. It does not strive for power and does not use the slogan, "those who are not with us, are against us." It also does not generate bureaucracy.

It does not resemble a union of professionals, who mostly deal with children during their working hours.

It is not an association of scholars who are focused in their research on specific children's problems.

The Korczak movement bonds societies and individuals, who hold similar views on Second World War history and, first and foremost, on the child. There are educators and teachers, pediatricians and psychologists, social workers and lawyers amongst them, as well as historians, writers, translators, artists, and, certainly, parents. Regardless of whether their contact with children is institutional or non-institutional, they are aware of the complexity of the child-adult relationship and try to make their lives together happier for both sides.

This openness allows us to look at a child and his or her development from different points of view. Korczak, himself being a many-faceted figure - a doc-



L. Wejgsman, M. Burczyk, Ambassador of the Republic of Poland to Canada P. Ogrodzinski, G. Dimant, Consul General to Western Canada K. Czapl

tor, an educator, a writer, and a public personality - breaks professional isolationism. How much more fruitful the science of child development could be if teachers could digress from pedagogical dogmas! How wonderful it would be if pediatricians would consider not only symptoms produced by the growing body, and psychologists would forget for a moment the theory of age psychology and rely more on the child within himself! How fruitful it could be if all of them would join their efforts for the child's sake. This sort of interdisciplinary approach is a tool for professionals, but it is the children who are the winners!

Korczak, undoubtedly, was a remarkable figure - not only because of the 200 children with whom and for whom he perished in Treblinka, but because of his philosophy of a child as the center of the Universe. He impressed people indelibly, as his image and his words were carved in their minds and souls. No wonder that besides the 16 volumes of his written works, there are extensive oral testimonies to Korczak which were passed from person to person by those who had the chance to meet him.

A few years ago in Moscow, I wrote down one of these stories as relayed to me by Mrs. Kinga Sienkiewicz, a translator of Korczak's works into Russian. The story was told to her by her father, who had once been Korczak's student.

In the late 1930s, while Nazism in Europe was becom-

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ing more and more aggressive, the student attended a course on pediatrics delivered by Korczak. Korczak arrived on time but could not start his lecture because the class door was locked. Students crowded at the door, wondering where the keys could be. Korczak, standing on the side, said quietly to himself: "We have lost the keys to many problems nowadays." The student who happened to have heard these words remembered them throughout his entire life. After many years he passed them down as a treasure to his daughter.

"We have lost the keys to many problems nowadays" - it sounds so simple, but at the same time precise and significant - as Korczak's words always were, and still are.

People remember Korczak in very personal ways. This is why his legend arose from the ashes. This is why here in Vancouver, thousands of kilometers away from Warsaw, when the obelisk of the victims of the Holocaust was erected at the Jewish graveyard, Korczak's name was inscribed on it.

For this very reason, those who are introduced to his biography and his philosophy feel as though they are his friends. In some countries, Korczak societies are called - the Friends of Korczak's societies.

Korczakians live in more than 30 countries: in Western and Eastern Europe, in the USA, in South America and South Africa, in Japan, India, Vietnam and many more.

Finally, in the year 2002, Korczak reached Canada.

Some Korczak society chapters are large and some small, some at their peak and others in decline (societies - as people - live and die), each one with its own tasks depending what that country needs. What they all have in common is that in working with children, they search for their own path of education and not for

trivial solutions. Korczak, whose educational concept is not describable by simple manuals and does not really suit multiple choice tests, did the same in his own time.

In Brazil, where there are millions of abandoned and deprived children, the Korczak Association cooperates with other organizations trying to solve - at least to some extent - the problem of orphans. In Russia, where there are many wards of state, Korczakians provide them with psychological support. In France and other European countries Korczakians help the children of immigrants, in Bosnia they help the children who survived the war, and so on. As I have said, each society has its own tasks and its own capacity to realize its goals.

I believe that in Canada, Korczak's educational approach could be especially effective in the area of social work with First Nations children.

Now a few of words on the history of the international Korczak movement.

People who knew Korczak personally were at the source of this movement - his pupils, students and colleagues. There were many of them. The Korczak Orphan Home operated from 1911 up to 1942; for over 31 years hundreds, if not thousands, of children passed through it. As well as this Orphan Home, there was a second, Polish Korczak Institution called "Our Home". Apprentices and students of numerous courses were taught by Korczak as well. In addition, he had hundreds of thousands of radio listeners and readers of his books, not only in Polish but also in several other languages.

Many of those who knew Korczak left Poland and settled in various countries. Even now, more than 60 years after Korczak's death, here in Vancouver we have Lilian Boraks-Nemetz who as a child once visited

his Orphan Home in the ghetto; we also have Mr. and Mrs. Endelmann. As youngsters they repeatedly heard about Korczak from their parents, who had maintained friendly relations with the Old Doctor.

Many of Korczak's pupils moved to Israel. They carried memories of him into the postwar years.

The Israelis were followed by the Germans. The publication of Korczak's books and the forming of the Korczak society were for the Germans a question of a guilty conscience, and a desire to give meaning to the past.

The year 1978 was a banner one. That year, which was the 100th anniversary of Korczak's birth, was recognized by UNESCO as the International Year of Children. The Korczak centennial celebration, under the patronage of UNESCO, helped to disseminate his educational ideas all over the world.

In the same year the International Korczak Association was founded in Poland, as a voluntary federation of over 20 Korczak societies from various countries.

However, it would not be correct to consider Korczak's post mortem life a cloudless one.

In postwar Poland Korczak's educational ideas were almost completely substituted by the Soviet educator Anton Makarenko's system, which recognized collectivism as the only value and educational goal. Even Korczak's books, classics such as "King Matt the First" were not republished until the early 1960s when Korczak returned to country's good graces.

In Russia Korczak's texts were known as early as the beginning of the 20th century, that is, before the Bolshevik Revolution of 1917. Over there he fell from graces in the 1920s.

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At that time Korczak's book *A Boarding School* was translated into Russian. Nadezhda Krupskaya was asked to write a preface to this publication. Mrs. Krupskaya was a professional teacher and also Lenin's wife, and because of that, naturally, a Number One Teacher of the Soviet Russia. It is needless to say that Krupskaya's attitude was negative due to Korczak's "lack of collectivism". The publishers stopped publishing Korczak's books after this. Moreover, his books were taken out of the libraries and many of them were destroyed.

This attitude persisted until Stalin's death, which was followed by a period of liberalization. During this time, Korczak's texts returned to the readers. His book "How to Love a Child" was printed in hundreds of thousands of copies and was instantly sold out. Readers were hypnotized by its title. Apparently, they believed they had found ready-made answers on how to love a child. But they had not. However, those readers who were willing enough to learn using their own experience, never forgot his ideas.

One more peculiar detail. Russian translations of Korczak's books used to be published with extensive prefaces. But none of these referred to the fact, that Korczak was Jewish by birth and as a Jew perished in the gas-chamber of Treblinka. He was always presented without national identity as a kind old man with naive blue eyes, as an ideal granddad... almost like Lenin. Somebody even noted physical resemblance as both were short, bald, bearded men.

Within a span of one century Korczak's works went from one extreme to the other; but it was still far from understanding the true complexity of his life and heritage.

Here is a story dated to the beginning of Perestroika, social and political changes that took in the Soviet

Union in the late 1980s.

I was at that time the President of the Korczak Association of Russia and would get, at my residential address, Korczakian correspondence in abundance. Once, when I went to the post office to receive a special package, I presented my ID to the female clerk. Naturally, it had my name - Olga Medvedeva, but on the envelope was written: Janusz Korczak. The lady threw my ID back to me, did not give me the letter, and said angrily: "He should come himself to pick up a package!" So I had to explain to the lady who Korczak was and why he could not come himself. From that time on, whenever I would meet her, she kept repeating that Korczak was a saint.

Indeed, Korczak is frequently called a saint. Sometimes he also is called the saint of all creeds. Much more precise though were the words of Pope John Paul the Second, who called Janusz Korczak a symbol of faith and morality.

Korczak was too controversial to be canonized by any faith.

His decision to hold his children together in the ghetto amazed most people; for some it is disputable. They questioned - was he being aware of the coming deportations and what would happen to his children, if he kept them together? Why he did not disperse them? Then at least some of them would have survived.

On the other hand, is it not true that most parents believe that if they are with their children, nothing bad will happen to them and somehow, miraculously, misfortune will pass by? Korczak had two hundred of them - each one was his child, for each of them he was their father. Jeanne Hersch, a renowned Swiss philosopher, said "he went along with his children to death because he did not want them to be

scared."

As both a Jew by birth and a Polish author, Korczak unifies people.

In the 1970s and 1980s Poland and Israel did not maintain diplomatic relations. In this period the Korczak Association of Poland and the Korczak Association of Israel were few institutions which connected Poles and Israelis. Korczak helped their communication a great deal. An invitation letter written on either the Israeli or Polish Korczak Association letterhead served as a permission for Israelis to visit Poland and vice versa. Nobody has been able to count how many of these invitation letters - authentic and fake - were issued.

Now a fact from my own experience.

Korczak helped me, as a Soviet citizen, to make the centuries long dream of my ancestors come true. As a participant of the international Korczak conference I was able to visit Israel at a time when a Soviet Russian could not even think about doing so. It was Korczak who issued me... a Dutch visa for entry to the so called "hostile" Israel!

Thank you for that, Doctor Korczak!

There were Korczak societies in both Eastern and Western Germany before the unification. It was a rather painful process of reconciliation, nevertheless Korczak succeeded. In the USA an American Korczak Award was founded, jointly by American Catholic organizations and American Jewish ones. This was a monumental event!

The Polish cultural institutions abroad often start their activities with a Korczak themed events because Korczak is an excellent ambassador of both Polish and universal values.

To end with, let me give you the

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most amazing examples of Korczak's power of integration. They are related to the Middle East - one of the most volatile regions of the world.

For years a course on Korczak's pedagogy was taught at the David Yelin Teachers Training College in Jerusalem for both Jewish and Arab students.

Several of Korczak's books had been translated and published in Arabic.

Korczak's life and educational heritage are topics featured in meetings of both Arab and Jewish teachers and high school students at the Ghetto Fighters Museum in Israel. At the end of the course Arab and Jewish teenagers carry out workshops on Korczak, for their parents.

Thus, Korczak is a password for dialogue, indeed.

These days, the world is dominated by various misleading ideas and false representations that pretend to be alive but are not real. Words used to describe good are used and heard so often that they become dull and trite. Unfortunately, the words people use to lie are themselves becoming deceitful.

However, if the words human rights, tolerance, forgiveness and dialogue are followed by the word Korczak, they always seem to regain their initial meaning and sound fresh and authentic.

Finally, let me share with you another personal feeling.

I've always asked myself, what did Korczak give me emotionally? I think I am ready to answer this question:

Korczak taught me to love not only my own children and not only chil-

dren that I know personally. He taught me to realize that the adult world we live in is inhabited by children.

Dr. O. Medvedeva-Nathoo is an independent researcher in the field of Polish literature and history, and in particular in Korczak's legacy; a member of the Board of the Janusz Korczak Association of Canada.

Media coverage of the event

Gazeta Informacyjna Newspaper

May 14, 2005/Vancouver

Gazeta Informacyjna Newspaper

May 21, 2005/Vancouver

Słowo Żydowskie

June 17-30, 2005/Warsaw

Supporting our Friends in Poland

Parcels with toys and clothes have been sent to a Day-Care in the town of Deblin and to the Order of St.Cathrine's Sisters in the town of Braniewo.

Parcels with clothes have been sent to the Janusz Korczak Educational Center for Children with Special Needs in Szerzawy/Mogilno, Poland.

A member of the Board of our Association, Mrs. Gina Dimant met with friends at the Center during her visit to Poland last summer.

About the Center

by Iwona Barczak-Dudziak

Translated by Iwona Haskins

An Education Center for Children with Special Needs has been operating for 45 years in Szerzawy. In 1979, the facility was renamed to honor J. Korczak. This name obligates educators to carry out Korczak's pedagogical ideas; it also gives them the opportunity to celebrate the day of this great patron.



Performing Korczak on stage

In June of every year, we organize a celebration of Korczak's anniversary and International Children's Day. This year's celebration was very special for the Szerzawy residents as the guests included Mrs. G. Dimant, the honoured guest from Vancouver, who had organized material help for the Center with donations from Canadians.

During the celebration children performed "An Educator's Prayer" by Korczak, and showed their artistic achievements. Mrs. Dimant toured the school's Gallery of children's Korczak-related drawings, and talked to the young artists. Mrs. Dimant was presented with a picture created by the children.

We express our gratitude for the help we received from Vancouver and invite you to visit us at www.szerzawy.dkom.pl

Iwona Barczak-Dudziak is a vice-principal of the Janusz Korczak Educational Centre for Children with Special Needs in Szerzawy, Poland

I. Haskins is a mental health worker, and a member of the Board of the Janusz Korczak Association of Canada

xxx

Mrs. Dimant also participated in the Korczak Conference which was held in Warsaw in June 2005.

The International Exhibition of Children's Art "My World and I"

Facts and Numbers

The Organizing Committee:

Olga Medvedeva-Nathoo,
Malgorzata Burczycka,
Gina Dimant

Curator: Tamara Szymanska

The Exhibition was produced by our Association and was on display November 16-29, 2005 at the Moat Gallery of the Vancouver Public Library, and on March 1 - April 1, 2006 at The Consulate General of the Republic of Poland in Vancouver.

On display were 112 drawings of 98 young artists from Canada, The United Kingdom, Poland, Israel, Russia, Ukraine, Uzbekistan, Kyrgyzstan, and Japan. The theme of the drawings, submitted by participants aged 4-12, reflected a child's view of a world run by adults. Some of the drawings related to characters in the stories written by the advocate of children's rights, Dr. Janusz Korczak.



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List of participants of the Exhibition "My World and I" (in alphabetical order of the last name)

Canada

Anna Altwein age 6
Sonia Bober age 4
Nina Calinska age 4
Marcos Hernandez age 12
Miguel Hernandez age 9
Isabella Koltunski age 11
Jazz Lamothe age 9
Saren Lamothe age 12
Jazz Lamothe age 9
Ipppe Michalowski age 4 ½
Lensa Wordorfa age 7
Oli Wordorfa age 8

Poland

Jan Bakowski age 10
Paulina Barchanska age 7
Karin Cieslik age 10
Kinga Domanska age 11
Mateusz Domanski age 5
Szymon Gibala age 8
Lidia Grabowska age 10
Michal Gniecki age 8
Agnieszka Janusz age 8
Magdalena Kasprzyk age 8
Patryk Kisielewski age 7
Blazej Kolodziej age 6
Natalia Kozikowska age 7
Weronika Kukula age 7
Izabela Leoszevska age 7
Lukasz Lipka age 12
Natalia Lejtner age 8
Jaroslav Marat age 11
Karol Mil age 8
Kasia Napiorkowska age 6
Rafal Olbinski age 10
Kamil Orzechowski age 7
Marta Oziemblowska age 6

Lukasz Palka age 12
Jacek Piwoda age 8
Paulina Polak age 6
Grzegorz Prusinowski age 7
Maksymilian Psujek age 7
Natalia Przybylko age 8
Natalia Pyrka age 11
Zofia Skierkiewicz age 12
Michal Szczepanik age 8
Marlena Szewczyk age 7
Malwina Szymanska age 12
Agata Szweda age 10
Patrycja Tarnawska age 10
Mateusz Wozniak age 8
Dominika Zajac age 10
Monika Zajac age 8

Israel

Nikita Kazmiruk age 9
Daniel Korolik-Kogan age 4 ½
Ilona Matatov age 12

Russia

Igor Astashov age 5 ½
Ksenia Bunina age 10
Olga Filipova age 11
Zhenia Gorbunov age 10
Anna Izotova age 10
Veronika Lapatukhina age 10
Julia Lomakina age 10
Alena Mikhalutina age 9
Dasha Moskovkina age 10
Ksenia Novak age 9
Denis Novgorodov age 10
Maksim Novgorodov age 9
Lena Obrosova age 3
Sasha Petrov age 7
Lena Petrova age 8

Tania Plekhanova age 10
Margarita Popova age 10
Anton Pshonnikov age 10
Katia Shiganova age 10
Kostia Shvedov age 9
Sasha Skarlygin age 10
Sasha Slobodov age 8
Igor Sulimov age 8
Dasha Ternikova age 10
Nastia Tretyakova age 10
Misha Trofimov age 8
Ksenia Wasilyeva age 8
Nastia Yermoshina age 9
Maksim Yegorov age 7
Semion Zablov age 8
Sveta Zakharenko age 10

Ukraine

Dasha Cvomenko age 11
Dasha Nesterenko age 8

The United Kingdom

Jasmine Kaur Grewal age 4
Jaimie A. Martin age 4

Uzbekistan

Dilshod Abdullaev age 5
Anvar Ahmetov age 5 ½
Aziz Mirzaev age 5
Erkin Salikov age 5 ½
Timur Sharipov age 6 ½
Dilmurat Vahabov age 5 ½

Kyrgyzstan

Elaman Nurlanbiek uulu age 11
Fiodor Shershitskiy age 12

Japan

Tomoko Ono age 12

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The Consulate General of the Republic of Poland in Vancouver

Capital Salvage Co (1992)

The Dimant Family

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Dr. Joanna Rotecka

Ms. Lilian Boraks-Nemetz

Ms. Lynn Luterman

The exhibition would not be possible without help of the following institutions and individuals:

The Janusz Korczak Elementary School in Drzewce, Poland

The Janusz Korczak Elementary School in Jaroszow, Poland

The Janusz Korczak Elementary School in Rybnik, Poland

The Janusz Korczak Educational Center for Children with Special Needs in Szerzawa/Mogilno, Poland

The Sisters of Mary Family DayCare in Warsaw, Poland

Prof. Jadwiga Binczycka, President of the Janusz Korczak Association of Poland

Maria Dziedzic, Elementary School and Day-Care in Stanowice, Poland

Marzena Krom-Ruchala, Elementary School in Snopki, Poland

Jerzy Mianowski, The Janusz Korczak Educational Center in Wagrowiec, Poland

Antoni Mierzwiak, XIII Dr Jordan Park in Warsaw, Poland

Dorota Talaga, Beata Sliz, The Janusz Korczak Elementary School No 3 in Cieszyn, Poland

Sabina Zardzewialy, Elementary School in Gac, Poland

Mikhail Polski, The Janusz Korczak House in Jerusalem, Israel

Yelena Koroteyeva, The Janusz Korczak House in Moscow, Russia

Olga Okulicz-Kozaryn, The Janusz Korczak Association in Bishkek, Kyrgyzstan

Tatiana Chabrova, The Association "Children and Adults" in Tashkent, Uzbekistan

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Danuta Tokarczuk, The Polish Friendship "Zgoda" Society, Vancouver, Canada

Roberta Kremer, The Holocaust Education Center, Vancouver, Canada

Elzbieta Kozar, Gazeta Informacyjna Newspaper, Vancouver, Canada

Genia Cheshnicki (Or-Aqiva, Israel)

Irina Getman (Vancouver, Canada)

Igor Lapatukhin (Moscow, Russia)

Dilshad Meghani (London, The United Kingdom)

Lina Wejgsman (Vancouver, Canada)

Svetlana Yakovleva (Kurgan, Russia)

Media coverage

Multicultural TV reportage
November 22, 2005

Multicultural Broadcast program
November 16, 2005

E. Kozar. Miedzynarodowa wystawa rysunku dzieciacego.
Gazeta Informacyjna Newspaper March 12, 2005

M. Burczycka. Moj swiat i ja.
Gazeta informacyjna Newspaper April 21-27, 2005

Moj swiat i ja.
Gazeta Informacyjna Newspaper April 30, 2005

E. Kozar. Obrazki na Miedzynarodowa wystawe.
Gazeta informacyjna Newspaper May 7, 2005

E. Kozar. Wiosenny koncert w Polskiej szkole w Tricity.
Gazeta Informacyjna Newspaper May 14, 2005

Press release.
Takie Zycie Newspaper November 19, 2005

T. Szymanska. O glowonogach i innych cudach.
Takie zycie Newspaper November 26, 2005



Matt at his Father's Bed.
Jan Bakowski (age 10), Poland



King Matt and Klu-Klu
Karin Cieslik (age 10), Poland

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Children's Drawings - a Message to Adults

by Olga Medvedeva-Nathoo

"Children are not the people of tomorrow, but are the people of today. They have a right to be taken seriously, and to be treated with tenderness and respect."

These words were written by Janusz Korczak (1878-1942), a famous Polish-Jewish pediatrician, educator and writer. He was the author of books that have fostered a better understanding between parents and children for more than a century,

The International Exhibition of Children's Art organized by the Janusz Korczak Association of Canada has the same objective: for children to express freely their understanding of the world, and for adults - both parents and educators - to "see" the world through the eyes of children.

The concept of the exhibition is based on Korczak's unique anthropology - a system centered on a children's development - and on his original sociological idea: to evaluate a society according to the health and happiness of its children.

As an educator Korczak often philosophized with children. He asked them difficult, "adult" questions and carefully listened to their answers. The verbal expression of children's comprehension of the world around them and their own place in it was of utmost importance for Korczak. But does not children's art also hold the value of the spoken word?

We selected more than 100 drawings out of the several hundred that we received from 9 countries. To make our selections we mainly followed the criterion of the authenticity and spontaneity of these children's "words". We did not have any problems with that - it was so

easy to tell when a child's hand was led by the hand of an adult!

We did not restrict children either in topics or in genres. We gave them complete freedom to choose whatever technique they wanted to use.

Our goal was far from searching for young, talented artists. We intentionally refused for this exhibition to take the form of a competition. We avoided having to determine who of the young artists is the most gifted, and did not wish to provide awards. We tried to present not the pictures of young *artists* but rather the observations - through art - of young *people* who live in an environment created by adults.

The children speak to us through their drawings:

About love - a young artist has four hearts on one of the drawings because one heart is not able to carry all his feelings...

About solitude - a lonely silhouette of a man on a rock lost in the middle of the ocean...

About family - "My Mom is the most beautiful mom in the world, especially when she does not have a headache" wrote a girl on her Mom's portrait...

About children's everyday life - concentration at school and relaxation on the soccer field...

About society - a parade that shows country's military power, and a merciless Queen who orders the execution of a rebel...

About the beauty of ancient monuments and the harmony of nature: the sky, the water, the earth, the sun and air, and God's creatures of all possible sorts that seem to amaze

children most of all...

About King Matt the First - a character from Korczak's famous fairy tale about a little boy who tries to change the world by making it a happier place for children...

And much more.

There is peace in the children's drawings and there is anxiety there as well - in short, things as they are in the adult world but more subtle, more fragile, more open, and more exposed.

Finally, there is no sign of looking up from below in these simple messages sent by the children to the adults; there is not even a shadow of doubt that children and adults are equal human beings who sail the sea of life in the same boat.

This text is taken from and Exhibition brochure published by the Association.



I love Everyone Even Bees
Jasmine Kaur Grewal (age 4), The UK



My Mummy
Dasha Nesterenko (age 8), Ukraine



Grandma with My Sister
Sveta Zakharchenko (age 10), Russia



Mother and Child
Olga Filippova (age 11), Russia



My Home and I
Anton Pshennikov (age 10), Russia



Cat
Lena Obratova (age 3), Russia



Fate of the Traitor
Veronika Laputikhina (age 10), Russia



Uzbek Girl
Erkin Salikov (age 5 1/2), Uzbekistan

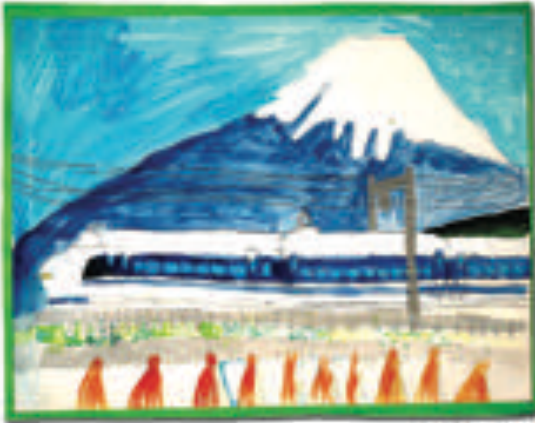


Khan Atlas
Anvar Ahmetov (age 5 1/2), Uzbekistan



Uzbek Dance
Dilmurat Vahabov (age 5 1/2), Uzbekistan

JANUSZ KORCZAK IN CANADA



Fast Train
Tomoko Ono (age 12), Japan



Hiking Above Sheep's Field
Michał Szczepek (age 8), Poland



My Israel
Iona Matotsev (age 12), Israel



Vancouver Scope
Jace Lamethe (age 9), Canada



Park
Makymilian Pawjek (age 7), Poland



My Country
Fiodor Sherahtsky (age 12), Kyrgyz Republic



Winter in Tiang Shang Mountains
Dilshod Abdullaev (age 6), Uzbekistan

JANUSZ KORCZAK IN CANADA



Jerusalem
Daniel Korolik-Kagan (age 4 1/2), Israel



My City
Isabella Kolbunski (age 11), Canada



The Western Wall
Ilena Matatov (age 12), Israel



Tashkent Gate
Timur Sharipov (age 8 1/2), Uzbekistan



Bukhara
Aziz Mirzayev (age 5), Uzbekistan



Winter City
Saren Lamethe (age 12), Canada



Military Parade in Red Square
Veronika Lapobukhina (age 6), Russia

JANUSZ KORCZAK IN CANADA



Reading with Mom on the Bench
Dasha Moskowlina (age 10), Russia



My Home
Kasia Napierkowska (age 6), Poland



Untitled
Nina Calinka (age 4), Canada



Birthday Party
Nastia Yermoshina (age 9), Russia



My Mum, Dad and I (in Halloween Costumes)
Anna Altwein (age 6), Canada



Soccer Game
Jareklov Marat (age 11), Poland



Horse Race
Lidia Grabowska (age 10), Poland



My brother and I on the Swing, and Ferdynand is Walking By
Lena Wurdorfa (age 7), Canada

Education of the Adult by a Child

(abridged)

The Exhibition opening talk delivered by Olga Medvedeva-Nathoo

Venerable and respected adults, all grown wise with experience, have gathered in this room in order to open an exhibition of ...children's art.

Why did a group of adults - members of the Janusz Korczak Association of Canada - plan this exhibition, and why has a group of adults - guests to our event - shown their support by being present tonight at this Gallery?

Organizers of the exhibition proceeded from the assumption that an international exhibit of children's drawings would have an educational quality, that it would depict life in different countries and on several continents, from which new Canadians originated, honoring the notion of a multicultural society, sharing Canadian values and at the same time preserving their own ethnic traditions.

While sending out a call for contributions to the exhibit, we set another goal as well: to introduce the children to the noble characters in Janusz Korczak's books. Thus, we also hoped to acquaint these children with Korczak's life devoted to their upbringing as independent and free people with rights to be truly themselves and to be respected for who they are.

We have received drawings from 9 countries. We must admit that the response was from a smaller number of countries than we would have liked. However, we received a larger number of drawings than we had expected. An especially large number of drawings came to us from Poland and Israel - one can say that Janusz Korczak, a Polish Jew who lived in Warsaw but did consider in his lifetime the possibility of immigration to Palestine - is living posthumously in two homes.

We are also aware of how important it is to support children in their

aspiration to express themselves through shapes and colors. That is especially important in our high-tech times when children tend to practice less often the activities of drawing, reading, writing, and even interpersonally communicating, because they spend more time talking to computer games' superheroes than to their parents.

It is widely known how significant children's art is for psychologists and psychoanalysts, who use it as a key to the mysterious world of the subconscious. Very often, children's drawings express something about which the children themselves are not aware.

Let me give you an example: parents of a six-year old child with psychological difficulties sought advice from a psychoanalyst. The latter discerned through the child's drawings a pattern repeating itself on the same mournful topic of cemeteries, tombs and crosses. The doctor's interpretation of the drawings helped him to find out that this child as a baby had lost his biological parents and was adopted by foster parents who carefully and successfully kept from him the facts of his history. This persistent silence of the parents stole from him the uniqueness of his life and resulted in the unexpressed suffering of the child, thus preventing his body and soul from living in harmony. In this case the boy's drawings, interpreted by the psychoanalyst, helped the child to become his true, happier, self.

But let me give you another example. A five-year old girl drew a portrait of her Mom with a snake around her neck. A psychologist explained this in the following way: "Mother is a snake", "Mother is a viper." Fortunately, this interpretation did not cause the Mom to be deprived of her parental rights. Because it was a misinterpretation: it turned out that the girl's inten-

tion as expressed through her drawing was to show that her very kind Mom was loved by everybody, not only by human beings, cats and dogs, but even by snakes.

Although we did not arrange our exhibition as a collection of study materials for psychologists, it could well be used by them.

First and foremost we tried to find in these drawings what it is that the children see in a world created by adults, and what they learn from us about life.

Finally - and that we consider as our main objective - we tried to find in those drawings what we as adults could learn from the children.

One of the most interesting of Korczak's works written in 1926, was titled "Education of the educator by a child". Although it concerns professional educators, the article's conclusions are applicable to adults in general, because we constantly educate our children to model our behaviour.

What do children tell us through their drawings?

They tell us about their good days and bad days. Their world is exactly as ours - filled with joy but also with troubles and challenges. If we want to understand their message we should not merely be touched by their naivety. Dr. Korczak once wrote: "If we are constantly astonished at the child's perceptiveness, it means that we do not take them seriously."

Yes, we have to take children and their art seriously, admiring their powers of observation and sensitivity. We could be their apprentices, especially since children can teach us about the feelings they are naturally born with - the feelings of self dignity, justice and equality.

JANUSZ KORCZAK IN CANADA

Children's Life in Pictures

by *Malgorzata Burczykca*

The Janusz Korczak Association of Canada decided to organise an exhibition of children's art, because we were interested in the condition of the world as it is seen through children's eyes, as well as the condition of children themselves as it is seen through their own eyes. Young children find it especially difficult to put their ideas and feelings into words, but they can express sophisticated concepts and complex ideas through drawing or painting. Art provides a means of communication and self-expression and since it is a language first, and only incidentally a visual form, the child's picture is more a reflection of what he or she knows and feels than of what is seen. It can give adults a valuable insight into the areas of concern that children may repress in verbal communication.

Children's pictures are representations of what they have experienced visually, physically, and emotionally in their few years. We had many good examples of this among the pictures presented in our exhibition. We have seen playgrounds, classrooms, day trips, birthday parties and images of family life with grandparents and pets. Since many of these pictures were sent from countries torn by wars and unrest, the longing for security and safety in every child's life is even more poignant. We also received a few disturbing drawings, among them a picture showing an execution - we can

only hope that the young artist was not an eyewitness to that horrific scene.

Janusz Korczak was one of the first people in the world that fought for children's rights and on many occasions took part in court proceedings acting on the behalf of mistreated children. His pedagogical ideas and models become the foundation behind the Declaration of Children's Rights that was declared by The Organisation of the United Nations in 1959.

So how is the adult world taking care of its children today, almost fifty years later? Has the fate of children improved? According to what we know, it has not changed that much. All over the world children are being forced to work, often beyond their physical ability; they are malnourished, sexually exploited, and live without the right to education, health care or play. And even in our "First World", the fate of kids not loved, not wanted, neglected, abused, parked in the front of TV for most of the day, should make us aware of their loneliness and sorrow. We have a few very telling examples of it in our exhibition, and these should stand as lessons for us adults.

Malgorzata Burczykca is a journalist, an art historian, and social worker, a member of the Board of the Janusz Korczak Association of Canada.

Cephalopods and Other Miracles

by *Tamara Szymanska*

When a child makes a mark on a paper, it is a spontaneous activity that, with experience, will change from scribbles to representational shapes, and then into images of people, animals and experiences of the environment.

I remember the happiness I felt when my 2 1/2 year old daughter drew her first cephalopod (cephalopod is simply a living creature with only a head and legs). This was a sign that her mental development permitted the metamorphosis of expression which was appropriate for her age.

When we study a child's art, we can see a definite sequence of development from scribbling to drawing. Scribbling is not an aimless activity! Everything the child draws is a symbol - a symbol that rises from some deep level of the mind or imagination, and it gradually becomes identified with some external object or per-

ception. An image of a house, tree and cat represent a child's concept of a house, tree and cat. However, those images may also depict the relationship that the little artist has with his family, peers and the external world.

Through imitation and repetition children negotiate their ideas on paper. Children respect skill, so they are relentless in looking for perfection in their art. Therefore images can be repeated in countless versions and variations. Since most children want to make their art look real, they do not see free expression as their goal. However, through their creations they communicate their feelings and thoughts into visual terms. Every time a child puts his concept into material form he is making a statement as personal as his fingerprint.

In the early years, before children become adults, there seem to be two realities which are reconciled in the act

of drawing: an inner reality and outer reality. The work of art seems to be a product of a particular combination of the individual's inner and outer worlds, and it is a symbol of unification of those worlds. Therefore, it is important to realize that the mental and physical health of every individual depends on the reconciliation of those two worlds. In addition, making art helps children to understand the inner self, to make sense of the world, and to deal with the problems and fears that

they experience in everyday life.

Rudolf Arnheim wrote: "to see organized form emerge in the scribbles of children is to watch one of the miracles of nature (R. Arnheim: *Art and Visual Perception*, University of California Press, 1954, p.136).

Tamara Szymanska is an artist and independent curator, she has had a number of individual exhibitions (including one dedicated to the victims of the Nazi concentration camps -

A Trip to My Childhood

by Zofia Fitzgerald

It was the beginning of June 2005 when I arrived in Gac, a small village in the Podkarpacie region of Poland. After a long absence, barely able to comprehend all the changes that had occurred in my country, I had arrived in the village of my birth.

Severely jetlagged and unable to sleep I left my parents' home very early the next morning and went for a walk. The sun was just rising, bringing warmth and light. The meadows, still heavy with dew, looked just like they had many years ago during my childhood. The storks stirred in their nest, warming their wings. As the sun rose bees started swirling around and an entire plenitude of scents filled the air. I walked around the fields and meadows surrounding the village and then I decided to visit my old school too.

Situated by the main road, the school looked just as it was when I was a child. In front of the building and facing the road stood a modest monument, marking the place where four men executed by the Nazis during the war found their eternal rest. A simple bouquet of flowers in a jar adorned their grave. Some things never change. I was finally home.

It was then that I decided to approach the school director and ask that the school contribute some children's drawings for the exhibition being organized by the Janusz Korczak Association in Vancouver.

I waited till the school opened, then asked to see the school director. She happened to be a very nice young woman by the name of Sabina Zardzewialy. I told her about the Janusz Korczak Association, keeping in mind that the holidays were approaching fast and with only three weeks of school left children were no longer motivated to do extra projects. She was more concerned with the fact that she had habit of not interfering with the art teacher's work. Also, she was somewhat disappointed that there were no prizes being offered.

Nevertheless, she decided to present this idea to the two art teachers in the schools under her management.

The school year was ending and although she had taken my parents' phone number she never called, so I really thought that I would not succeed in obtaining any drawings. A day before my departure I still had not heard from her. I had lost all hope, but decided to pay her another visit anyway.

I will never forget the sight, when I opened the door to her office and saw the secretaries signing and stamping a whole selection of beautiful drawings. There were so many of them! I took them all to my parents' home and spread them on the tables, sofas and the floor looking at them with fascination. I studied fine arts, fancied myself to be a graphic artist at some point in my life, but the simplicity and the richness of color was totally stunning to see.

Children draw what they see with honesty and simplicity. They draw the hills surrounding the village as if they were mountains and fill them with the most beautiful colors. They draw their home, parents, school, plants and animals that surround them - or the fantasy life that they imagine.

I am very happy that some of these drawings were selected for the exhibition. I sent an e-mail back to the school indicating which of the drawings were selected. Although I did not hear anything back, I know that the children have a sense of accomplishment and pride. Personally, I am satisfied that I was able to contribute to that sense of accomplishment.

Zofia Fitzgerald is a member of the Janusz Korczak Association of Canada.

JANUSZ KORCZAK IN CANADA

Helping a Child to Draw

by *Tatiana Chabrova*

Translated from Russian by *Lena Sverdlov*

Have you ever watched kids drawing - whether your own child or any other kid?

Most likely you have noticed that even the youngest ones, before they are old enough to choose a proper drawing 'tool', draw with anything that leaves a trace on any surface - on pavement, walls, or paper. Adults get angry and frustrated: the walls are soiled, a book is ruined, and paper is wasted - "better you go play with your toys!"

However, children's drawings are little miracles that many pass by without noticing, or without realizing their importance to a child's development and self-expression.

Kids are always imitating adults or older siblings. By watching them using a pen or a pencil, a child tries to pick it up by him or herself. Immediately the child gets completely involved in the process: discovering that doodling with a pencil creates different lines and shapes, hearing the knocking and scratching pencil on a rustling paper - it's so much fun, and he repeats it again and again.

Later, a child discovers color pencils and paints and tries to draw images of the things around.

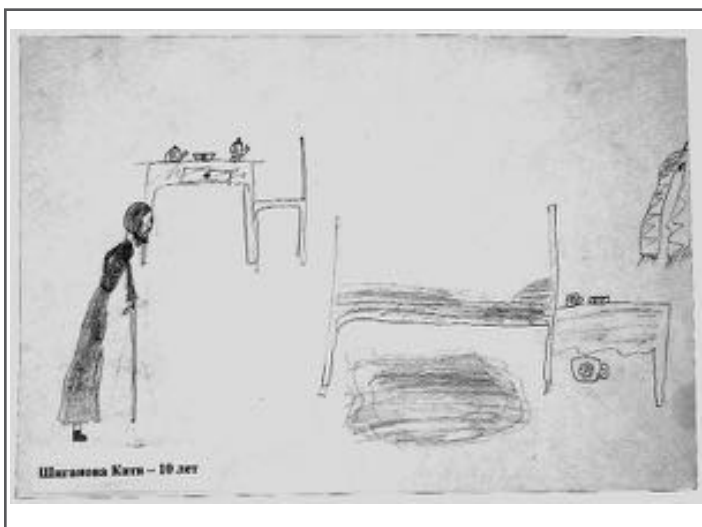
If a parent points out mistakes or corrects them, the child's creative imagination may lose its spontaneity, sincerity and originality. When fun is gone, drawing becomes boring and dull.

Teaching little kids to draw must be done carefully, without pressure or rush. In these early stages, there is no need to insist on precision or achieving likeness in drawing real-life objects. At first, the child's attempts could be frustrating and a real struggle: his hand is unsteady, pencils drop and tips break, patience wears out. It is important for an adult to be around to help without interfering or influencing the child's creative process.

The best help an adult could provide is to encourage, praise and be patient. Engage your child in conversation about what she or he is imagining and drawing about. Showing your interest in child's activity gives them confidence, and drawing becomes a precious gift of interaction between you and your child.

Tatiana Chabrova is an art teacher and author of numerous studies on children drawings. She lives in Tashkent, Uzbekistan.

Lena Sverdlov is a certified translator, a member of the Janusz Korczak Association of Canada



Grandma
Katia Shiganova (age 10), Russia



My Grandma, My Sister and I
Anna Izotova (age 10), Russia

How Will I Live After The War?

Translated by Lilian Boraks-Nemetz

Fifteen children are writing a diary. I know that others would like to write as well. And I know that such writing would be of use and comfort to them.

I also know they would feel shy doing it and would not know where to begin.

In any case almost all who started, did not know how, but worked on the beginning.

One began by describing what he did during the day, then asked if he could describe his thoughts.

Another started from his pre war memories or from the month of the occupation of Warsaw. Still another wrote about children, his friends and his home, but virtually nothing about himself.

Only once did he write about what he will do after the war. Not everyone, I think, would believe in the end of the war. Young people may remember vaguely how life was then, but they don't quite believe that they will really grow up to be as tall and as adult as Mrs. Rozia or Mr. Felek.

It is strange but Mr. Felek was once a boy, who romped about, attended Grade Three in an Underground school, and someone had to cut and wash his hair.

But sometimes, would it not be useful to think not only of what was, but what is yet to come?

In conversations, one often hears about how someone will go about earning money or how another wants to become a locksmith or an electrician.

Most likely they have many more thoughts, but are afraid to reveal them.

Some time ago I asked the questions: Are you glad you were born?

How many children would you like to have after you marry? What names will you give them? Would you prefer to be educated, wealthy or famous? And to my mind, writing a diary on these topics would be a good beginning.

One should ask oneself: what will I do after the war? Will I want to live in Poland, or move to another place? To the countryside or to a city, a small one or a big one? How much money will I earn daily? What kind of a house will I inhabit, a small one with a courtyard or a garden?

Will I be working in a factory, in my own place or in the store or a tool-shop in town, or only at home?

What will my family be like? Will I want to live alone, with a wife, a sister, a brother, or a friend?

Will I be married? Or will I wait a long time before I choose a wife? What should she be like? Should she be my age, older or younger than I?

Do I want to be just rich or very rich? Will I become rich right away or will I be saving pennies for a long time? What will be my first purchase? What will be the next one? Or, maybe, will I buy everything all at once?

What will I be eating? How will I dress? What kind of suits and how many will I own?

What will I read and how will I spend my leisure hours after work?

What will my Friday nights and Saturdays be like?

How I will love to spend them with my brothers and sisters, if I am to have any, and also with my mother and aunt, if they are still alive then?

Do I want all this to happen fast or is it better to wait patiently, year after year, winter and summer after winter and summer?

How will my family be spending their summer, will I be visiting the Orphan Home? Will I be writing letters to friends who live far away?

When will I be at my best? When I am twenty years old, thirty or forty?

What obstacles will I meet along the way? Will I crave adventure or prefer to live in peace, never changing apartments, neighbours, or my way of life?

Such thoughts about the future occur to one person as a life plan, but to another as only a dream.

A dream is more captivating, but a plan is something that may really happen.

Because I know I will be older. Because I must grow up eventually.

Then I will work and earn money, because I will have to buy things, live someplace and clothe myself.

In a Kindergarten in Kiev the teacher gave the class an assignment.

"Who will I be when I grow up?"

One boy wrote:

"I want to be a magician."

They started to laugh at him, but he wisely answered:

"I know that I will not be a magician, but the teacher asked me, who I wanted to be."

Source: Janusz Korczak w Getcie. Nowe Zrodla Warszawa 1992

Lilian Boraks-Nemetz is an author and an instructor at the Writing Center at the University of British Columbia, and a member of the Board of the Janusz Korczak Association of Canada.

HOW PEOPLE REMEMBER KORCZAK

Jan Twardowski, a priest and a poet, a man of great heart and spiritual influence, a true friend of Korczak and Korczak's ideas, died January 17, 2006 in Warsaw (Poland)

Here, we publish a speech delivered by Father Twardowski on the occasion of a holy mass celebrated in memory of Janusz Korczak at the church of the Nuns of the Visitation in Warsaw on December 29, 1971.

Stanislaw Szenic wrote in his memoirs: "A holy mass celebrated in memory of Janusz Korczak (the first mass officially celebrated for a man who was not a Catholic) was a very special one. The church was fully packed, and because there was not enough room inside, people crowded outside, at the door and on the square in front of the church." (From: S. Szenic, *Garsc wspomnien*, Poznan 1990, s. 196.)

Texts below were translated by Anna Lubicz-Luba

Awaking the Conscience

(abridged)

Someone could ask why just today we celebrate a holy mass in memory of Janusz Korczak, the Old Doctor and children's friend. Today is neither the anniversary of his death nor of his birthday. We experience Christmas time when Christians from all over the world gather [...] around the Child. Reverentia puero [Maxima debetur puero reverentia. We owe the greatest respect to a child - Ed.] - as old used to say. Janusz Korczak seems to be one of the most cordial sages who came to bow in front of the Child. This is the origin of the unexpected connection between the time of Christmas and this dedicated mass.

One and a half years before the Second World War Janusz Korczak, Dr. Henryk Goldszmit, generally called the Old Doctor, preached at the microphone of the Polish Radio in one of his chats entitled *Loneliness and Old Age*:

You have lived as much as you have ploughed

How much bread have you baked for people

How much have you contributed to laying the foundations

Before you depart

How many buttons have you sewn

How many clothes have you mended

How many tears have you stitched

To whom and how much have you given warmth

How good was your service

Whom did you support when they stumbled

Whom did you teach without showing off and without looking for remuneration.

We know from books and legends the last moments of life of the Old Doctor - the conscience waker.

Thrown out of the Ghetto by Germans on Wednesday, fifth of August 1942 he took the lead of a group of 200 ward children carrying the Green Banner of the Orphan's House - to the transfer point on Stawki Street.

We know nothing about the later events of the then-short journey without return - directly to the gas chamber in Treblinka. All we know is that he did not leave the children - although the Germans offered him the possibility of personal rescue. He held the children by their hands. They all perished together. He departed in his well-worn uniform of a Polish army doctor that he put on the day of Germans' arrival in

Warsaw and wore it ostentatiously until he died.

I am not afraid to talk about things concerning Korczak, which are well known since they continue to move us and are close to our heart. I am afraid I will speak in one breath, clumsily, very much not in the right sequence, like a child who wants to tell us about someone he loves; wanting to tell everything, while not knowing what to say first and what later, what is important and what is less important - as everything seems most important then.

Janusz Korczak was a pedagogue. He gave up his medical practice in order to educate children. He became a childless father of an uncountable number of other people's children. He started two houses for orphans - one Jewish on Krochmalna Street and another Christian one in Pruszkow, which was later transferred to Bielany. Maria Grzegorzewska in her *Letters to the young teacher* writes that he was an unusual pedagogue. He would release the truth by his presence. Anyone who had anything to do with him would feel at ease. Around him one could realize the futility of catchwords and irrelevant matters. In his presence one would long for pure and simple thoughts that his good sad eyes, full of pensiveness, would bring to people's minds. [...] He was a philosopher in his own right. Once he said to his wards setting out for the long journey as he called life: "We do not give you God as you have to find Him by yourselves within your own souls in your lonely toil. We do not give you your country as you have to find it in the beating of your own heart and your own thoughts. We do not give you love for people - because there is no love without forgiveness while forgiving is a great toil and drudgery that one has to undertake. We give you longing for a better life which does not exist yet but will exist in the future. Hopefully this longing will lead you to God, your Country and Love."

He was associated with Polish culture and tradition. In his Ghetto Diary he

HOW PEOPLE REMEMBER KORCZAK

says that at Christmas his father would take him to watch nativity plays and crèches. He was brought up reading the works by Brzozowski and Swietochowski, Nalkowski, Dawid, Dygasinski, Konopnicka, and his favourite novelist Prus, for whom as a schoolboy he once waited in a park in Naleczow with such great excitement. [...]

He was a writer. Who does not remember his *King Matt the First* and *King Matt on a Desert Island*, his *Humorous Pedagogy*, and his *Face to Face with God: Prayers of those who do not Pray*?

He was familiar with the language of the child. He would talk about watches promised by uncle, about colorful pencils, about one chestnut found in the park, about a hen, a pony, a stamp, a trip by canoe to Gdansk, about a journey in a steel ball around the Moon.

He was a lyricist, a man slightly bent, with a whitish beard, grey-blue eyes and eyelids often red from emotion, someone who would attach importance to sentimental souvenirs, old letters, and dried flowers although he would stay sober while dressing bleeding fingers and painting them with iodine, looking into throats, asking about glands and infections.

He remained outside official religion although he would very often speak about God and refer to the Bible. On the tomb of his mother, he engraved an inscription from the Pentateuch: "I did not forget your commandments nor did I violate them."

In *Three Expeditions of Herszek Korczak* wrote: "There was a war. Tytus burned the temple. There was a fire. God's books were on fire but only paper was burning, but letters flew away and stayed alive."

He was not in alliance with Christ by baptism but we, Christians, can learn so much from his life and his death!

Source: Stale byc blisko. Pamiec o ludziach. Zebrala i opracowala Aleksandra Iwanowska. Wstep abp Józef Zycinski, Kraków: Wydawnictwo Literackie 2004, s. 72-75.

Whom did you teach without looking for remuneration?

A speech delivered by Father Twardowski at the Janusz Korczak medal award ceremony on December 6, 1980 in Warsaw.

It happened that today, the sixth of December, the day of St Nicolas, the children's friend, became the day of Janusz Korczak for me. On that day great joy comes upon me for the one I had admired, for whom I had prayed, whose works I had read and whom I had loved. I searched for postage stamps in his memory to stick them on the letters to my dearest people and I felt that he sort of smiled at me and asked: "How much have you ploughed during your life and how much have you contributed to laying the foundations before you depart, how good was your service, whom did you support when they stumbled, whom did you teach without looking for remuneration?" I am not able to fully express my gratitude for this unexpected gift and for the fact that I can ask such questions of Doctor Korczak here in this assembly. May the great spirit of Janusz Korczak unite us all in our patient work for the Child.

Source: "Polska" 1981 nr 4 s. 31.

xxx

From a speech delivered by Father Twardowski on the occasion of a holy mass celebrated in memory of Janusz Korczak at the church of the Nuns of the Visitation in Warsaw on August 8, 1992.

Korczak was destroyed by the external power, by people's anger, and evil violence, but he chose love, which is more powerful than death. Each memory of him is his victory.

Each memory of him changes our eyes to be able to see the suffering child.

Each memory of him revives our



hearts to love people, our conscience to avoid complexes, and any hurts to each other, so even our death can become our hope.

Source: Stale byc blisko. Pamiec ludziach. Zebrala i opracowala Aleksandra Iwanowska. Krakow 2004, s. 75-77.

We greatly appreciate receiving the Polish texts from Dr. A. Iwanowska (University of Gdansk, Poland), editor of the Jan Twardowski books.



Children often visited Father Twardowski in his house, and used to inscribe their thoughts on his tiled stove. This one reads: For the dearest man in the world. Paula Dawidiuk and Goska Lukaszak from the city of Biala Podlaska. January 25, 2001

Anna Lubicz-Luba is a journalist and an editor; and a member of the Janusz Korczak Association of Canada.

Photos taken by Anna Lubicz-Luba in 2004.

JANUSZ KORCZAK WORLDWIDE

Israel

The Janusz Korczak House in Jerusalem has organized a competition to select the best recently published book for young readers. Winners will be announced in September 2006.

A Korczak Calendar 2005-2006, with drawings and paintings by Itzchak Belfer, has been published by the Janusz Korczak Association of Israel.

Itzchak Belfer was born in Poland in 1923 and grew up in the Janusz Korczak orphanage in Warsaw. At the beginning of World War II Belfer escaped to Russia. After the war he returned to Poland and in 1947 left Poland for Israel.

Japan

In 2005 Heibosha Publishing House (one of the oldest in Japan) issued a newly revised edition of the book "Dr. J. Korczak" by Jiro Kondo, a Japanese author who contributed a great deal to make Korczak's name and ideas popular all over country. The Iwanami Publisher has published the 15th edition of the book "Dr. J. Korczak" by Jasuko Kondo. Both books are published in 120 000 copies.

In September 2006, the Haiyuza Theater and Tokyo National Museum will perform a drama about Janusz Korczak based on Jiro Kondo's text.

In our Newsletter No 3, 2004 we published Seven Haiku by Jiro Kondo mentioning that a translator from the Japanese is unknown. We are grateful to Mr. Kondo who

informed us that Seven Haiku were translated by Mia Vannerem (The Netherlands).

New books on Korczak

Janusz Korczak. La Palestine.

Notes de voyage et correspondance 1927-1939. Textes presentes et traduits du polonais par Zofia Bobowicz. Les Editions Noir sur la Blanc (Suisse), 2002

Janusz Korczak. Palestine. Travel notes and correspondence 1927-1939. Translated from Polish into French by Zofia Bobowicz. Les Editions Noir sur la Blanc (Suisse), 2002

Betty Jean Lifton's book

"The King of Children" has been

published in Russia.

Translated by I. Gurova and V. Genkin. Tolerance-Project, "The Righteous" Series. Moscow, 2004

Congratulations!

Mr. Jerry Nussbaum has been elected as the President of the Janusz Korczak Association of Canada for 2006-2007.

Olga Medvedeva-Nathoo, co-founder of our Association (as well as the Janusz Korczak Association of Russia), and an editor of the Newsletter, was in 2005 awarded the Janusz Korczak medal for her contributions to the International Korczak Movement by the Janusz Korczak House in Jerusalem Society in Israel.



Designed and casting by Mark Salman (Israel). Diameter of 100 mm. Mixed metal.

Remembering Sella Heller

We express our sadness in loss of Sella Heller, a great lady and a great supporter of our Association who passed away on January 27, 2006.



Silver Winter
Miha Trofimov (age 8), Russia



Bird
Jazz Lamothe (age 9), Canada



Horse
Dasha Nestorenko (age 8), Ukraine



Lady Bugs
Daniel Korolik-Kogan (age 4 1/2), Israel



Red Bellied Bird in Winter
Dasha Nestorenko (age 8), Ukraine



Rooster
Daniel Korolik-Kogan (age 4 1/2), Israel



Owl at Night
Marissa Hernandez (age 10), Canada



Clown
Igor Astashev (age 8 1/2), Russia