

Muse No. 50

Japanese Citizens' Network of Museums for Peace Newsletter: June 2023

Editors: Ariyuki Fukushima, Kazuyo Yamane & Ikuro Anzai

Translators: Miki Otsuka & Kazuyo Yamane

Illustrators : Erico Tosaki & Pegge Patten

musejapankvoto@gmail.com

The English edition of Muse Newsletter of the Japanese Citizens Network of Museums for Peace, reaches its 50th issue in this issue. We will also introduce how to find and read the Muse Newsletter, as it has been difficult to find them on the website. (Fukushima)

Muse Newsletter No. 50!

Kazuyo Yamane

Advisor to Kyoto Museum for World Peace, Ritsumeikan University

Muse Newsletter was first published in 1999 after the 3rd International Conference of Peace Museums was held in Osaka and Kyoto. Since then, both the Japanese and the English versions have been published twice a year. (Now four times a year)

Now all the files of Muse Newsletters from 1999 to 2023 are available online as follows:

There are electronic files of all Muse Newsletters of the Japanese Citizens' Network of Museums for Peace, in both English and Japanese, from 1999 to 2023. If you are interested in the news on peace museum in Japan, please follow the link below to learn about peace education and other activities through the peace museums.

The Japanese version of the newsletter Muse is now in its 52nd issue.

1 Official website of the Japanese Citizens Network of Museums for Peace

Currently under construction. To be released soon.

2 Anzai Science a& Peace Office Website

The Anzai Science & Peace Office website is available at <https://asap-anzai.com/>. Click "Muse: Newsletters of the Japanese Citizens' Network of Museums for Peace" from the category on the top page.

(1) To read the Japanese version

Click on "Muse: Newsletters of the Japanese Citizens' Network of Museums for Peace (All issues: Japanese version)", select "Proceed without login", and press "View".

(2) To read the English version of Muse Newsletter

Click "Muse: All issues (English)", select "Proceed without logging in", and press "View". 1999 to the latest issue can be downloaded as PDF files.



Muse Newsletter No. 9, Sept. 2003

Messages to Celebrate *MUSE Newsletter*: The 50th Issue (in English)

Colin Archer

The former Secretary-General of the International Peace Bureau

Colin Archer, the former Secretary-General of the International Peace Bureau, sent us a photo of the Muse Newsletter No. 9 published in September 2003, together with other peace documents. It is encouraging to know that this material exists at the University of Bradford.

Messages to Celebrate *MUSE Newsletter*: The 50th Issue (in English)

Peter van den Dungen

Former chief editor, INMP newsletter.

It seems that the 50th issue of the Japanese edition of MUSE was published without any comment. The English version of MUSE is always being published with a short delay because of the translation and editing work involved. This has provided us with an opportunity to reflect for a moment on the significance of the English version of the twice-yearly newsletter of the Japanese Citizens' Network of Museums for Peace (JCNMP). MUSE began to be published four times a year from March 2022 (Issue no. 45).

The first issue of the English edition of MUSE appeared in July 1999, with a second issue in December. Since then, MUSE has been regularly published twice a year. Kazuyo Yamane initiated the newsletter and has remained its editor throughout the past 25 years. She was joined in 2006 (Issue no. 15) by Ikuro Anzai and Masahiko Yamabe as co-editors. From 2018 (Issue no. 36) the latter was no longer a member of the editorial team. Ariyuki Fukushima has recently joined it (Issue no. 49).

Although MUSE also contains news from the large, often municipally sponsored peace museums in Japan (such as those in Hiroshima, Nagasaki and Okinawa) – which are members of the Japanese Peace Museums Association – the newsletter serves in the first instance as an organ of the Japanese Citizens' Network of Museums for Peace. JCNMP was founded in 1998 and typically comprises museums that have been established and are managed by citizens and volunteers, including privately initiated and financed museums.

The concern, dedication and passion of citizens involved have made these museums among the most interesting and valuable in the country. Among the museums which I have been lucky enough to visit and which have left a lasting impression are Grassroots House Peace Museum, Himeyuri Peace Museum, Maruki Gallery for the Hiroshima Panels, Oka Masaharu Memorial Nagasaki Peace Museum, Sakima Art Gallery, Center of the Tokyo Air Raids and War Damage, Women's Active Museum on War and Peace, and Daigo Fukuryu Maru Exhibition Hall (House of the Fifth Lucky Dragon [Boat]).

It has always been a real pleasure to learn, through the pages of MUSE, news about these and other museums, often submitted by their directors or curators. It is also a relief to know that most of the smaller museums have not only survived but managed to renew themselves and even expand – given such factors as their precarious financial situation; demise of their founder; dependence on volunteers; opposition and intimidation from extreme nationalists; etc. MUSE also contains reports on conferences and meetings of JCNPM and other relevant peace organizations; on workshops and lectures; on visitor impressions; new publications; peace monuments and memorials; etc. Altogether, it is a unique and invaluable source of information on all aspects of peace museums and museums for peace in Japan.

When the 40th issue was published in December 2019, the editors commented that the publication of a regular newsletter in both the native language (Japanese) and the international language (English) constituted a challenge that might well be unique in the world. It is a challenge which continues to be met thanks to the dedication of several translators who, as volunteers, have assisted Kazuyo Yamane over the years. Today, the task is being eased somewhat thanks to the availability of translation software.

The amount of information contained in 50 issues of MUSE is stupendous and represents a precious and unrivalled source of information (and inspiration!). All issues can be freely accessed at <https://aki.teracloud.jp/sbrowser/#https://aki.teracloud.jp/ds/dav/11b29733c7ea26a1/> In order to facilitate

research, it would be most desirable if a comprehensive index would be available – just as the one which was produced, largely thanks to the efforts of a volunteer, for 35 issues of the newsletter of the International Network of Museums for Peace (INMP) – see <https://sites.google.com/view/inmp-museums-for-peace/newsletters/newsletters-2011-2021>

I would like to express my great gratitude and warm congratulations to everyone involved in the production of MUSE and its English version, including the various translators and illustrators, and especially to Kazuyo Yamane and Ikuro Anzai for their steadfast stewardship over so many years.

**Message by Dr. Clive Barrett,
Chair of Trustees, The Peace Museum, Bradford, UK**

Congratulations on Muse 50th edition! The Japanese Citizens Network of Museums for Peace is an inspiration to those of us engaged in museums for peace around the world. Our sense of connectedness is greatly enhanced by being able to read a translation of the Muse newsletter. Thank you to everyone involved in putting Muse together, and best wishes to everyone in the Citizens' Network.

In peace and solidarity,

Issue number 50 already. What an amazing job!

Erik Somers, Ph.D.

**Historian and senior researcher at the NIOD, Netherlands Institute for War,
Holocaust and Genocide Studies. The Netherlands**

I have expressed my gratitude several time already, that an English translation has been made possible. Congratulations! In Japan, many peace museums have been established in recent decades and an impressive national network has emerged. For interested foreign colleagues and researchers, this is a very interesting development to follow. It says something about how in Japan meaning is given to remembering and dealing with a past of war and peace. Muse is an excellent source of information to keep informed about these activities and developments. It becomes clear how museums give meaning to this with their presentations and also through all kinds of connected activities. It is therefore much appreciated that an English edition is published every time. It is with great interest that I read every new issue of Muse that is released. It is an open window to the world. Thanks to all who make this possible. Congratulations on issue 50!

Message by Prof. Joyce. Apsel, New York University

Congratulations and best wishes to the current and past editors of Muse. Through my colleague, and editor of Muse, Kazuyo Yamane, I have had the opportunity to read and learn about the ongoing, important activities of the Japanese Network of Museums for Peace, and shared this important information with students and others. At this important milestone of Muse Newsletter no. 50 again congratulations, and best wishes for continuing your important work toward peace.



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Activities by the Museums for Peace

Report on the First Study Session in 2023

Ariyuki Fukushima

The first study session of the Japanese Citizens' Network of Museums for Peace in 2023 was held as follows:

Lecturer: Prof. Ikuro Anzai, Director of Anzai Science and Peace Office (ASAP)

Subject: "Perspectives on the War in Ukraine"

Date: Sunday, May 14, 2023, 14:00-15:30

The purpose of this event was as follows. More than a year has passed since the outbreak of the war in Ukraine, but there is no sign of an end to the war. How should we, as people living in the present age and involved in a modern peace museum, deal with this issue? Ikuro Anzai has been speaking out on this issue, paying attention to developments in the U.S. and NATO prior to the outbreak of the war, which are rarely reported in Japan. We set this study session as a forum to look at the war in Ukraine from multiple perspectives.

There were about 40 participants. The lecture will not be distributed at a later date, but the content of Prof. Anzai's report on the day is included in the "New Edition of Ikuro Anzai's Theory of the Ukrainian War. If you would like a copy, please check the website of the Anzai Science and Peace Office: <http://asap-anzai.com/>

Chukiren Peace Museum

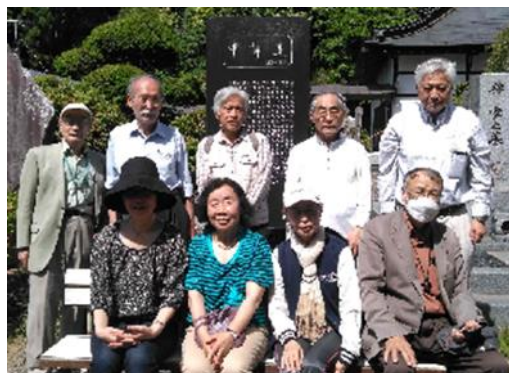
Nobuo Serizawa

In 1998, the Chukiren (Association of returnees from China which was dissolved in 2002) established an "Apology Monument" in the courtyard of the "Fushun War Criminals Management Centre" in China where they were detained as war criminals for six years. The Chiba Prefectural Branch of the Chukiren also built the "Chukiren Monument (Apology Monument)" in the precincts of Myofuku-ji Temple in Sosa City. Since there were no "Fushun's Miracles Inheritance Association" (the successor organization of Chukiren) or Chukiren Peace Museum at that time, the members of the Chiba Prefectural Branch of Chukiren built the "Chukiren Monument" in 1997 in order to convey their experiences and thoughts to future generations.

However, the Monument was refused to be installed anywhere due to the contents of its inscription. Finally, Mr. Yoshio Shinozuka, who was the general representative of the parishioners of Myofukuji Temple, consulted with the temple and obtained the approval of installation.

We gather in front of the monument every year on May 5, when the wisteria flowers are in full bloom, to remember the members of Chukiren and make a resolution.

This year, in addition to the members of the "Peace Museum Inheritance Group," 10 people from the "Japan-China Friendship Association Chiba Prefectural Branch" and other groups participated in the gathering. Mr. Shinozuka's daughter, who lives nearby and maintains the Monument, also participated in the event.



Since all the victims who were euphemistically called “logs” (maruta) were killed by Unit 731, a covert biological and chemical warfare research and development unit of Imperial Japanese Army, Mr. Shinozuka's testimony that he served as a juvenile member of Unit 731 was valuable.

On the day of the event, we watched a "testimonial video" of Mr. Shinozuka and exchanged memories of him and the Chukiren.

Volunteers make and convey peace Peace Aichi Reading Group “Olive” Yutaka Maruyama

Peace Aichi is supported by the activities of many volunteers. One of them is a reading group called "Olive", which aims to "let others listen to literary works in human voices."

Our goal is that the reader has a firm grasp of "the importance of peace" from literary works to memories of war experience through the message conveyed in a real voice. The group was formed in September 2016 and currently has about 8 members.

Here are some of the works that have been read out so far.

“Chi-chan no Kageokuri (Chi-chan’s shadow-sending play)”, by Kimiko Aman, "Ippon no enpitsu (A single pencil)" by Zenzo Matsuyama, "Otona ni narenakatta otouto tachi ni (To my younger brothers who could never grew up)” by Masakane Yonekura, "Chichi no ressha (My father's train)" by Yasushi Yoshimura, "Oka-san no ki (My mother’s tree)" by Essei Okawa, "Ningen wo Kaese (Give back the human race)" by Sankichi Toge, "Umashimen kana (Bringing forth new life)" by Sadako Kurihara, "Nobara (Wild rose)" by Mimei Ogawa, and many more.

These activities by “Olive” have gone beyond Peace Aichi and become a wider movement by being engaged with the “Exhibition of War for Peace” in Aichi, "Aichi Summer Seminar” which was jointly organized by the local schools and citizens, and the venue screening of the movie "Ningen wo Kaese".

"Olive" caught the big attention at the "Peace Festival" held on May 6, 2023.

《Program of Peace Festival》

- (1) “Watashi ga ichiban kirei datta toki (when my beauty shone)” by Noriko Ibaraki
- (2) “Heiwatte suteki dane (Peace is great)” by Yuki Asato
- (3) “One year after the invasion of Ukraine”, the article from Asahi Shimbun (Newspaper) on January 25, 2023
- (4) “Ukraine kara kita shojo Zlata, juroku sai no nikki (Diary of Zlata, a 16-year-old girl from Ukraine)” by Zlata Ivashikova
- (5) “Kiev kara toku hanarete (Far from Kiev)” by Masashi Sada

The special feature of this year's event was its composition, which included readings from works other than literary works. An article from the Asahi Shimbun newspaper and the diary of a Ukrainian girl made the audience face the issue of modern world. The reading ended with a song by Masashi Sada, sung by one of the members of “Olive” with piano accompaniment, which closed the event on an emotional note.



The volunteers of this reading group "Olive" themselves convey the message of peace, and it may be evaluated as a new "peacemaking" activity by Peace Museum.

The 10th Shikoku Network Symposium of Preserving War Remains and Field Visit Tour in Tosashimizu City on June 3-4, 2023.

Keizou Dehara: Grassroots House

The Shikoku Network Symposium of Preserving War Remains, which had been suspended due to the COVID-19 pandemic, was held at the Tosashimizu Central Public Hall in Kochi prefecture for the first time in four years. Five participants who were engaged in air raid storytelling activities and research of war sites in Shikoku reported on the results and challenges of their recent efforts, and toured the sites. A total of more than 80 people, including citizens, researchers, and students, participated in the event and strengthened their commitment to pass on the memory of the war.

On the first day of the symposium, there were reports on (1) "Narrating the Great Tokushima Air Raid," (2) "School diary before and after the end of the war in 1945," (3) "The past and future of the Executive Committee for the August 15 War Memorial Gathering," (4) "Excavated war damage in Imabari," and (5) "War remains and preservation in Konan City." In (1), the difficulty of succession due to the "decrease in the number of people who experienced the war and the disappearance of war sites" was discussed, as well as the need for training of guides. In (2), the report stressed the need to preserve and utilize the "school diary," which are "valuable records" that clearly recorded the conditions under which air raid warnings were frequently alarmed. In (3), they discussed the efforts to build a public "Peace Museum," the publication of the "Ehon (picture book) of Takamatsu Air Raid," and a tour of the air raid sites at 2:56 a.m. on July 4, which was the time of the start of air raid. In (4) and (5), examples of excavation surveys of war remain by local government officials, war remains preserved as cultural assets, and related exhibitions were introduced.

On the second day of the tour, the participants visited thirteen horizontal bunkers remain at the site of the former base of the 132nd Shinyo-tai, a former navy suicide attack near the city of Tosashimizu. Also, they visited the remains of a coastal watchtower, the Ashizuri watchtower, and a radar base in a sparse forest. The participants learned the history of the construction of the base, the situation of the time, and the fact that workers from the Korean Peninsula were forcibly mobilized here as well. The Ashizuri Peninsula, with its blue sea and sky, is famous as a sightseeing spot in Shikoku region, but it is also a place where many scars of modern Japan's wars have been carved. We must not allow war remains to be created here again.



Site visit to the former army "radar base" (foundation of Alert Aircraft)

Oka Masaharu Memorial Nagasaki Peace Museum

Noboru Sakiyama: Board Chairman

On April 2, we held the 6th "Memorial Meeting for Yasunori Takazane" with 25 participants from Tokyo, Kansai region, and other cities. Following the video of Mr. Takazane, the first chairman of the board, Ms. Satsuki Kado, Secretary General of the Citizen's Movement Network Nagasaki, of which Mr. Takazane was the first representative, shared her memories of Mr. Takazane and exchanged opinions with the participants. They all confirmed that they would do their best to carry on Mr. Takazane's legacy. On April 15, we held the "Let's Learn Again! Japan's Contemporary History Course Phase 3," which started in October last year. This time was the seventh (and final) session titled "Japan-China Normalization of Diplomatic Relations: Reconsidering the Japanese View of China". We are currently preparing for the fourth phase of the course, which will run from October 2023 to March 2024.

Now, we would like to thank you for your cooperation in the "Oka Masaharu Memorial Nagasaki Peace Museum Conservation Project" last year. The second phase of the improvement work has been successfully completed, and this year we are planning the Museum Conservation Project (Phase 2) including crowdfunding to raise a part of the 6-million-yen cost for the third phase of the improvement work. We appreciate your continued cooperation.



6th Memorial Meeting for Yasunori Takazane

Himeyuri Peace Museum

Katsumi Maedomari: Curator

New Guidebook Published

On March 30, 2023, we published a new guidebook, "Himeyuri Peace Museum Guidebook: Exhibits and Testimonies."

In the renewal of the exhibits in 2021, we have made efforts to create exhibits that will be conveyed to "a generation further from the war," such as by increasing the number of exhibits that can be seen through illustrations and photographs. The new guidebook is a book that brings back impressions of the renewed exhibition as you flip through its pages. It contains almost all of the illustrations, photos, drawings, texts, and testimonies of former Himeyuri students (a large testimonial book). It can also be used for preparatory study for school excursions as well as peace education.



We hope that many people will take a look at this guidebook, which has been updated for the first time in 19 years.

*The guidebook is available at the museum (2,500 yen: tax included), A4 size, 144 pages). Postage and transfer fees will be charged for orders by mail. Please contact the Himeyuri Peace Museum at +81-098-997-2100.

Former Chairperson Tsuru Motomura passed away

On April 7, 2023, former chairperson Tsuru Motomura passed away.

Ms. Motomura was mobilized as a member of the Himeyuri student nursing corps at the age of 19 during the Battle of Okinawa in 1945. As a member of the unit headquarters, her duties included relaying messages from headquarters to each bunker and checking on the conditions of her fellow students, and she even took care of the last days of her friends.

While wandering around the battlefield after the order to disband the corps, one of her juniors was seriously wounded by a bullet and was unable to move. Ms. Motomura was unable to stay with her junior because of the heavy bombardment, so she left the area, saying that she would come back for her junior later, but she was unable to return. Ms. Motomura regretted all her life that she had left her junior behind on the battlefield.

After retiring from teaching, Ms. Motomura was involved in the establishment of the Himeyuri Peace Museum and its operation after its opening, serving as the seventh president of the foundation and the 5th director of the museum, and working to pass on the memory of Battle of Okinawa and to train the next generation of successors. She was a great supporter of former Himeyuri students and museum staffs.

Survivors who were in their late 10s at the time of the Battle of Okinawa are now in their late 90s, and news of their passing has increased. We feel anew the need to make efforts to pass on their war experiences and thoughts to the next generation.

*Memorial by Director Futenma was published in the museum newsletter No. 71 (to be released on the website).

Introduction of new activities*

*The next two are editorial requests to non-members.

The Ikachi Lonesome Lady Peace Memorial Museum at Ikachi Ashahi, Yanai City, Yamaguchi Prefecture Masanori Takenaga

My name is Masanori Takenaga, Head of the Ikachi Lonesome Lady Peace Memorial Museum. I would like to introduce the background of establishing this museum as below.

On July 28, 1945, the U.S. B-24 bomber Lonesome Lady attacked Kure (a former Imperial Japanese Navy base in Hiroshima) and then crashed in Ikachi, Yanai City, Yamaguchi Prefecture. Nine crew members of Lonesome Lady parachuted out of the plane: one died because his parachute failed to open; one hid in the mountains for eight days, then was taken prisoner and returned to his home country after the war; then seven were captured after they landed and sent to the Chugoku Military Police Headquarters in Hiroshima. One of them, Captain Thomas Cartwright, was sent to Tokyo as a star witness and returned to the U.S. after the war.

The remaining six crews imprisoned at the Chugoku Military Police Headquarters were killed by the atomic bomb dropped on Hiroshima in August 1945. The deaths of the U.S. soldiers were kept secret for a long time. Their families were not informed of this fact. Mr. Shigeaki Mori, who has been researching the A-bombed POWs in Hiroshima for more than 40 years, came to Ikachi many times to conduct research. Although he himself was an A-bomb survivor, he has been devoted himself to hold a funeral for the A-bomb victims and their families, investing his own money without asking for anything in return. I learned about this story by reading an article in a magazine, Bungeishunju. At the same time, it brought back memories of the establishment of the "Peace Monument at Ikachi" by my mother's generation, and Mr. Mori and Captain Thomas Cartwright revisiting to Ikachi together. This was the beginning of the exchange between Mr. Mori and myself. It was also the time when

a documentary about Mr. Mori ("Paper Lanterns") was filmed, and our relationship gradually deepened. During the Second World War, many precious lives were tragically lost. Today, more than 70 years after the war, the world is still in confusion and chaos. I am convinced that the record of Mr. Mori's lasting relationship with Captain Thomas Cartwright will serve as an example to the world of the pursuit of peace that is based on mutual understanding and trust. It is not only between the U.S. and Japan, but it also can be adopted among other nations. The memorial museum is still a work in progress. We believe that it is a museum to be nurtured by everyone. I hope that we can learn what happened here, and this will lead to a positive prosperity and connection. Thank you very much for your cooperation.

Facebook: https://www.facebook.com/ikachilonesomeladypeace.memorial.base.B24/?locale=ja_JP



Citizens' Exhibition Reveals "The Truth of the G7 Hiroshima Summit" **Akari Kojima, Yoshiki Kanai** **(The Hiroshima Association for Global Issues (HIRAGI))**

For two weeks from May 7 to the final day of the summit, the Hiroshima Association for Global Issues held the exhibition "The Truth of the G7 Hiroshima Summit" in the center of Hiroshima City. The purpose of the exhibition was; (1) to reiterate the problems with the summit itself and introduce the worldwide protest movement against "neocolonial and neoliberal globalization;" (2) to show that the Hiroshima summit was a war conference against Russia by the nuclear powers and privileged countries of the West that want to maintain their interests in the world, which can only lead to the escalation of the ongoing war and the outbreak of nuclear war without achieving any goals; (3) to excavate the "history of aggression" of former Ujina, selected as the summit site, and to criticize the problems such as "solution" to the issue of former forced labors as well as the revision of the Immigration Control Act which was forcefully passed behind the summit because it was held without reflection on Japan's war of aggression and colonial rule.

With tens of thousands of police officers occupying the city and a flood of press welcoming the summit, the exhibition hall became a place for citizens to learn, as well as a valuable place for protesters to exchange information and rest.



Interaction with protesters from China and France



Visitors eagerly looking at the exhibits in the hall

For us, this was the second time to hold an exhibition since I had been involved in making the panels for the "War Exhibition for Peace" in Yokohama. I think that an exhibition created by citizens who have a great sense of urgency exudes a different kind of pressure when compared with a permanent exhibition. In the future, we would like to make and distribute a booklet about this exhibition, along with photos taken during the summit and reports on the protest movement, in order to keep a record of the citizens' resistance to the Hiroshima summit.

Review and Discussion

Peace Museum and International Politics

By Ariyuki Fukushima

Co-Chairperson of the Japanese Citizens Network of Museums for Peace

The G7 Hiroshima Summit was held on May 19-21, 2023, shortly before the publication of this issue. I live in Hiroshima City, where a large number of police officers were mobilized for security even before the summit began, as if the city were under martial law. There are many things to consider and mention regarding the evaluation of the G7 Hiroshima Summit as a whole. I can't quite put it all together, so I'll leave it at that for the moment. Here, I would like to write about a few things related to the Peace Museum here, for the record.

It is reported that it was Prime Minister Fumio Kishida's strong wish that Hiroshima be chosen as the site of the summit, and that he has insisted that the G7 leaders visit Peace Memorial Park and Hiroshima Peace Memorial Museum.¹⁾ Even one month prior to the meeting, it was reported that the leaders of the G7 countries had been trying to arrange a visit to Hiroshima but were facing difficulties.²⁾ On May 19, the visit of U.S. President Biden and other G7 leaders to the Peace Memorial Park and Peace Memorial Museum was fulfilled (at least superficially).

One might take it for granted in the 2020s that a visit to Hiroshima would naturally include a tour of Peace Memorial Museum. However, Hiroshima Peace Memorial Museum is not the only place that conveys the damage caused by the atomic bombing. The voices of hibakusha themselves (one hibakusha shared her experience in English this time), cenotaphs in and around the park, A-bombed buildings (not limited to the A-bomb Dome), A-bombed trees, and various other objects convey the damage caused by the atomic bombing. However, it has come to be taken for granted that Peace Memorial Museum has a special significance. This is a feeling (or discourse) that has grown with the decline of the generation that experienced the war. In this sense, it could be said that the social value of peace museums is recognized as increasing. As people involved in peace museums, we are grateful for this, but at the same time we feel a strong sense of responsibility.

Japanese peace museums, by the way, have been under both domestic and international political tension, especially with regard to their handling of the issue of Japan's perpetration of the war. In this sense, peace museums are inseparable from politics, and for a time, academic research on peace museums was dominated by this theme, with little attention paid to other activities of peace museums. At the G7 summit in Hiroshima, however, the Hiroshima Peace Memorial Museum emerged as the focus of international politics, not on aspects of Japan's WWII perpetration, but on the issues surrounding the use of nuclear weapons during World War II and the state of nuclear weapons in the modern world. The United States as well as the United Kingdom and France, the nuclear weapon states, have expressed reluctance to visit to Hiroshima Peace Memorial Museum. According to a Japanese Government official, "Hiroshima Peace Memorial Museum has many exhibits that show the devastation of the atomic bombing. I think they are concerned that if the leaders visit the museum, it might shake the position of a country that now possesses nuclear weapons and justifies its need for deterrence."³⁾ One article also pointed out the Japanese government's and Foreign Ministry's consideration for the US.⁴⁾

In retrospect, however, the U.S. is by no means ignorant of the damage caused by the atomic bombings of Hiroshima and Nagasaki. The materials related to the A-bomb damage confiscated by the U.S. during the Occupation were stored at the Armed Forces Institute of Pathology (AFIP), for example, and returned to Japan in the 1960s and 1970s. The now-famous mushroom cloud photograph (a photograph of a cloud spreading

horizontally like a rose) is included in this collection. Many photographs of Hiroshima taken by the U.S. military are in the collection of the National Archives and Records Administration, (NARA), for example. These do not include many of the postwar voices of the Hibakusha, but there are many memoirs of A-bomb survivors published in Japan, and with the information-gathering capabilities of the U.S. government, they are readily available (rare books aside, there are many available to individuals as well). Even knowing this, the nuclear weapon states have continued to rely on nuclear weapons. Of course, it is possible for a politician to visit Hiroshima, listen to the voices of Hibakusha, and visit Hiroshima Peace Memorial Museum and be strongly moved by their visit, but that is a story about a human being as an individual, and it does not directly lead to a politician's attitude as a politician. So I am mystified by this concern of the nuclear weapon states again reported in this G7 report. I wonder if the internal conditions of the nuclear weapon states, which for decades have based their military "national defense" on nuclear weapons systems, are so fragile.

However, I will not go into this point in depth this time. I would like to note that the visit to Hiroshima Peace Memorial Museum (Peace Museum) was a diplomatic and international political focus in itself. It is important to remember that the Peace Museum is deeply connected with international politics and the G7 Summit in Hiroshima revealed it. What the Peace Museum can do is a question for another time.⁵⁾

note

1) Explanation: Here is the key point! The G7 Visit to Hiroshima Peace Memorial Museum: What are the Aims and Outcomes? What are the results?" (NHK Politics Magazine, May 19, 2023, <https://www.nhk.or.jp/politics/articles/statement/99287.html>)

2) Tamiyuki Kihara, Ryo Kiyomiya, and Kayoko Shimoji, "How much can we show the G7 leaders at the A-bomb museum? We cannot jeopardize the U.S. position." (The Asahi Shimbun, April 20, 2023, <https://www.asahi.com/articles/ASR4M6FF1R4FUTFK024.html>)

3) "G7 Leaders Biden and Others to Visit Hiroshima Peace Memorial Museum. Difficult Underground Negotiations" NHK Politics Magazine, May 22, 2023, <https://www.nhk.or.jp/politics/articles/feature/98879.html>.

4) Hideki Soejima, "G7 Summit: Hiroshima as 'Lend-Lease Stage'" (AERA, Vol. 36, No. 25, Asahi Shimbun Publications, June 5, 2023). Also abstracted on the web as "G7 Hiroshima Summit, Inconvenient Truth Thoroughly Concealed: Consideration for the Atomic Bomb-Dropping Country 'United States'" (AERAdot., May 30, 2023, <https://dot.asahi.com/aera/2023052900052.html?page=1>).

5) In relation to the Citizens Network of Museums for Peace, we would like to point out an exhibit in Hiroshima that was posted and introduced on the May 10, 2023 mailing list of the Network's members. A panel exhibition by citizens titled "The Identity of the G7 Hiroshima Summit" was held from May 7 to 21, 2023, in the first floor lobby of the Hitomachi Plaza, located a few minutes' walk from Peace Memorial Park. In terms of exhibition activities by citizens themselves, which is the foundation of a museum for peace, it will be important to record such activities as well.

The "Jeju 4.3 Incident" Art Exhibition and the "Comfort Women" Issue in Korea

Eriko Ikeda (wam: Women's Active Museum on War and Peace)

Encounter with the "Jeju 4.3 Incident"

On April 3, I was invited to Jeju Island, the Republic of Korea, for the "4.3 Art Exhibition" held in conjunction with the 75th anniversary memorial ceremony of the "Jeju 4.3 Incident. The "Jeju 4.3 Incident" was a tragic incident that took place on April 3, 1948, when Jeju Island was under US military rule during the postwar Cold War period, and some islanders rose in armed rebellion against the election, claiming that a general election held only on the southern side of the Korean Peninsula should not cement the division of the island into north and south. It was a tragic incident in which 30,000 people, or 10% of the islanders, were massacred by the military and police over a seven-year period. The massacre was considered "the biggest taboo in modern Korean history" and was covered up, and anyone who reported or talked about the incident was detained, tortured, and punished. It was not until more than 30 years after Korea's democratization that the facts of the massacre came to be spoken

openly, with the enactment of the "Jeju 4.3 Special Law" in 2000, the finalization of a government "truth investigation report" in 2003 that acknowledged the mistakes of state power, and a formal apology by President No Mu-hyeon. In 2008, the Jeju 4.3 Peace Memorial Hall was opened in the vast "4.3 Peace Park," where the background of the incident, the progress of the truth investigation, and paintings, sculptures, photographs, and films depicting the incident are now on display. This year's memorial ceremony was attended by more than 15,000 people, including Prime Minister Han Duck-soo, and was covered by the Korean and Japanese media. The president of the bereaved family's association said, "In order to preserve and publicize the materials of the incident, we are aiming to register it as a Memory of the World Heritage Site by UNESCO.

But why is a memorial video for Hajime Kondo, a former soldier who has testified against sexual violence by the Japanese military, produced by Video Juku, invited here? Late last year, I received an explanation from the 4.3 Peace Foundation, but I did not immediately understand its meaning. The "video school" I preside over is a video group that has recorded the testimonies of "comfort women" victims and soldiers who perpetrated the crimes, and before my visit to Korea in April, I gathered information from records, novels, and films about the "4.3 Incident," but I was at a loss to understand. After talking with artists and others on Jeju Island, it became clear that this was an effort to reclaim the history that had been covered up by political power. Mr. Kondo, who accepted responsibility for perpetrating the war, testified about his own experience at a comfort station and even forced labor on the battlefield, and apologized for his actions, was received with amazement and respect. In the case of the "4.3 Incident," gathering testimonies from the perpetrators and those responsible was a major challenge for the future. He even told us, "If you could enlarge and re-edit Mr. Kondo's 26-minute video to nearly an hour, we would like to show it at movie theaters in Jeju Island." So, with the cooperation of the Chuki-ren Peace Memorial Museum, we decided to send an enlarged version of the video to Jeju, including more of Mr. Kondo's testimony and the records of former war criminals at the Fushun War Criminal Administration Center in China and former soldiers who testified at the Women's International War Crimes Tribunal on Japan's Military Sexual Slavery.

"4.3 Incident" Taboo Lifted

Among the people I met during the symposium and memorial events of the "4.3 Art Exhibition" was Hyun Ki Young, author of "Aunt Suni," a novel about the "4.3 Incident" during the military dictatorship in 1978. The book was immediately banned and Hyun was tortured and imprisoned, but he is now a leading writer on the "4.3 Incident". He and I discussed such topics as the use of the terms "citizens" and "nationals," the issue of the massacre of Koreans and Chinese in the Great Kanto Earthquake, and the stupidity of the Japanese government in continuing to deny the existence of "comfort women.

Kim Seok-pom, the author who translated "Aunt Jun Yun" into Japanese, has been writing about the "4.3 Incident" since the 1950s because he was a Korean resident in Japan, and spent more than 20 years writing a full-length novel, "Volcano Island". He said, "Where memory is obliterated, there is no history. Where there is no history, there is no human being. People who have lost their memories are like corpses. The 4.3 incident was 'a suicide of memory'."

The media, which had been restricted from reporting the incident, became able to write about it after the democratization of the country, and a local newspaper, Saemin Ilbo (Korean daily newspaper), launched a "4.3 Special Reporting Team" in 1990, which ran a series of articles for 10 years.

Last year, it was director Yang Yonghi, a resident of Japan, who portrayed her own family, trapped by the "4.3 Incident" and torn apart by Japan and North Korea, in the film "Soup and Ideology". Her mother, who fled to Osaka from Jeju at the age of 18 after her lover and family were killed, only began to tell her own daughter about the incident in her final years. Even the Korean school in Osaka, which Yang attended, did not teach about the incident. This reminded us once again of the difficulty of digging up memories that had been forced into oblivion by the dictatorial regime. As the "struggle for memory" on Jeju Island comes into view, one cannot help but think about the issue of the Japanese "comfort women," which has been tabooed by the regime and revisionist historians.

Memories and Records of "Comfort Women" Fighting Backlash

The Japanese military opened comfort stations from around the time of the Shanghai Incident, but it was not until 1991, when victims of "comfort women" in Asia came forward and gave their testimonies, that the actual

conditions of these stations became known. Ten "comfort women" trials began here, but after 1997, the backlash by historical revisionists and right-wingers, including former Prime Minister Shinzo Abe, who claimed that there was no evidence of forced labor of "comfort women," intensified. The "comfort women" were erased from junior high school history textbooks, coverage of "comfort women" plummeted, and political intervention in the media occurred, as in the case of NHK's "ETV 2001 Program Alteration Incident". The media tended to either sympathize with the administration's denial of the "comfort women" or refrain from reporting the story due to surmise about the government's policy, and self-regulation.

When the Japanese government became aware of plans to install a statue of the "Girls for Peace," now a symbol of the "comfort women," the public and private sectors joined together to demand its removal. Last December, the installation of a statue in Buenos Aires, Argentina, was canceled, and in March of this year, a statue was removed from the University of Kassel, Germany. In addition, in 2016, when civil society groups from Japan and the affected Asian countries applied to register the "Voices of the Japanese Military 'Comfort Women'" on UNESCO's Memory of the World Heritage List, the application was blocked by the Japanese government, and the application remains shelved seven years later. Thus, the "battle over the memory" of the "comfort women" is still ongoing.

The issue of "comfort women" has become an important issue that calls into question Japan's responsibility for war, colonial rule, and postwar responsibility for its neglect. Support groups for the "comfort women" in various parts of Japan have continued to act in solidarity across borders, resisting obstruction and harassment by right-wingers and neglect and silence by the mass media. In the process, the "comfort women" have transformed themselves from "unfortunate and pitiful victims" into "human rights activists," urging the adoption of UN recommendations and congressional resolutions in the US House of Representatives, the Netherlands, Canada, the EU, the Republic of Korea, Taiwan, and elsewhere. Museums for "comfort women" have sprung up one after another in Asian countries.

We who were born in Japan have no choice but to tackle the "comfort women" issue head-on, defying the obstruction of "memory assassins". This is the path that will lead to peace in Asia and the establishment of women's rights in Japan.

Having had the opportunity to learn about the history of the "struggle for memory" between the regime and the people over the "Jeju 4.3 Incident," I reaffirmed the importance of continuing to record and remember the negative history that was suppressed and tabooed by the regime and the importance of citizen solidarity in Asia. As the Czech writer Milan Kundera wrote, "Resistance when forced to forget is to remember," and "the weapons of the people are courage, persistence, and memory."

Goro Shikoku, an Anti-War Poet and Painter **Hikaru Shikoku (eldest son of Goro Shikoku)** **hikaru09059@gmail.com**

In a word, my father Goro Shikoku was a man of expression who devoted his life to anti-war peace activities and to passing on the memory of war through painting and poetry. Even from my point of view as his son, he lived a splendidly single-minded life. He fought to the death against the Soviet Union in Manchuria, was interned in Siberia, and upon his return to Japan, his hometown of Hiroshima was destroyed by the atomic bomb. And his beloved younger brother was killed in the bombing. My father had dreamed of becoming a "normal" painter since childhood, but his war experience determined the rest of his life.

He is called a "poet-painter" because he continued to create paintings and poems in roughly equal proportions. He passed away in 2014, but thankfully, since then, the word "Goro Shikoku re-evaluated" has rapidly appeared in the media. The posthumous exhibition alone was the 28th of its kind in the country and three TV specials were also produced by NHK after his death.

After returning to Japan from Siberia after the war, he began various activities with the A-bomb poet Sankichi Toge and others in Hiroshima during the Korean War in defiance of the speech control by the GHQ. One of the most unique activities was a poster campaign called "Tsuji-Shi," in which he put up posters in the streets demanding anti-war and freedom of speech, much like Banksy does today. All of the posters were hand-painted

by my father, unsigned, unreproduced, and destined to be discarded. Whenever my father finished a work, his fellow young people would put it up in the streets, and when the police arrived, they would take it down, run away, and put it up somewhere else. It was a civic movement for anti-war peace through art. I think it is very important to note that Hiroshima was the forerunner of what we now call "activism through art" during this period. My father painted nearly 200 works, but only 8 of them remain in his studio.

He later founded the "Peace Art Exhibition" in Hiroshima, fully cooperated in the "Citizens' Drawings of the Atomic Bomb" that developed into a worldwide campaign, and engaged in anti-war peace activities through art, including the Vietnam and Afghanistan wars. He has illustrated several children's books, including the "Mother and Child" series and "Okori Jizo. He published numerous anti-war poems. His actions remained consistent until his death. It was truly regrettable that Midori Kiuchi, an actress who loved my father dearly and made it her life's work to read from "Okorijizo," passed away suddenly.

My father always said that he wanted his paintings to be used for anti-war peace, not for people to look at. Thankfully, there is a movement afoot, especially in the U.S., to use my father's work in university classes. In a history education website called "Visualizing Cultures," created by MIT Professor Emeritus John Dower, who won the Pulitzer Prize for "Embracing Defeat," 36 of my father's paintings depicting the reality of the atomic bombings are posted on the site. The site is being used by universities and high schools around the world to teach the horrors of nuclear weapons (Note 1). Some of the drawings published at MIT are also used as teaching materials by the Campaign for Nuclear Disarmament (CND), a leading peace organization in the United Kingdom, which is famous for having created the Peace Mark.

In addition, a website created by Professor Anne Sheriff, who is studying my father at Oberlin College, one of the most democratic universities in the U.S., that introduces my father's works and life is used in classes as an example of a peace movement that aims for social change through art, mainly at various universities in the U.S. (Note 2). This kind of "utilization" of my father's work was probably the most gratifying movement for him.

On a personal note, I have recently published a book entitled "Anti-War Peace Poet Goro Shikoku" (published by Fujiwara Shoten). It is not so much a "biography" as a book of "observations" by my immediate family, who experienced the war and lived an extraordinary life afterwards. My father's life can be summed up in one word: "anti-war." What did Goro Shikoku think, accomplish, and fail to accomplish in pursuit of this ideology? I hope that this book will provide some hints as to what we, as individuals, can and should do to keep war at bay, even if only a little. I hope that many people will read this book.

(For more information on Goro Shikoku's works and information, please visit the Facebook account "Shikoku Goro, Anti-War Poet and Artist")

Note 1) "Ground Zero 1945 A Schoolboy's Story"

http://visualizingcultures.mit.edu/groundzero1945_2/gz2_visnav01.html

Note 2) "Popular Protest in Post War Japan: The Antiwar Art Of Shikoku Goro"

<https://scalar.oberlincollegelibrary.org/shikoku/index>



*This is an editorial request to non-members.

40 YEARS OF PEACE POSTERS (1981-2021): ONE COLLECTION AND MANY EXPERIENCES

Vittorio Pallotti, Bologna, April 2023

“The posters, as usual, say it all” (Robert Fisk, The Independent, 11/6/2012)

Beginnings (1980-1987)

11 March 1985: the Hercules Room of Palazzo d'Accursio, the seat of the Bologna Town Hall opened the “First Bologna Exhibition of posters against war and the arms race, for education in peace and nonviolence”, organized by four pacifist groups from Bologna: the Anti-militarism and Nonviolent Disobedience Association – ADN, the League of Conscientious Objectors – LOC, the Autonomous Group for Civil Volunteering – GAVCI and the Conscientious Objectors to Military Spending – OSM.

The original core of the Collection dates back to the late Seventies, when Western Europe was bracing itself to receive Cruise and Pershing II missiles. The year 1979, when NATO took the fateful decision to deploy the Euromissiles (to which the Soviet Union responded by deploying SS-20 missiles in Eastern Europe's communist countries), saw the beginning of the first peace demonstrations. But it was in 1981 that peace really ‘broke out’ across Europe. Spurred by the first large-scale peace demonstrations in the capitals of Europe and the countless locally organized initiatives against all missiles (with nuclear warheads) in both Eastern and Western Europe, and as an activist of the Italian League for Unilateral Disarmament founded by the writer Carlo Cassola at the time, I began to travel around Italy and Europe. Each time I returned to Bologna I brought back with me various quantities of posters and leaflets.

Those posters were a vivid and powerful expression of the popular will to oppose nuclear (and other forms of) rearmament. Sooner or later those posters would serve to: a) remind us of an important part of our history; b) teach us that we would all have a great deal to learn from those events. Firstly, they show the importance and strength of those mass mobilization movements, but also of their limitations. Those posters are a testimony to a profusion of initiatives organized at the local level that was hard to imagine, especially if we consider not just their number but also their quality, impact and degree of popular participation. Secondly, they show the impact and potential of the antimilitarist and nonviolent movements which, though reflecting minority positions in terms of numbers, made a significant contribution in terms of ideas, experiences and proposals.

On the eve of the First Bologna exhibition (which was followed by two more, in 1986 and 1987), we had around 200 posters. The time had come to use them. What better opportunity than the beginning of the Fourth National Campaign for Conscientious Objection to Military Spending? So, after an incubation period of about five years, the poster Collection was born, curated by a group of friends and fellow activists who, in Autumn 1984, had set up the Antimilitarism and Nonviolent Disobedience – ADN Association. The Association made an important contribution to building and spreading knowledge of nonviolence issues and initiatives through its publication, with a mimeograph machine, of the journal Quaderni dell'ADN, edited by Paolo Maurizio.

We realized that the Collection, though substantial and variegated, still only represented a tiny portion of the vast pacifist ‘archipelago’. So we started asking everyone, individuals and groups alike, to contribute to its expansion by supplying us with posters and leaflets (which were almost always lost or disposed of after use) so that we could build a ‘Permanent Peace Poster Documentation Centre’. Not only did our appeal receive an immediate response but many established groups and associations started asking us to lend them the posters for local exhibitions, a clear sign of the interest they aroused.

When the second Bologna exhibition was held, in 1986, the collection numbered 526 posters and, by the third exhibition (in 1987 and, like the second, held in the prestigious Palazzo Re Enzo Town Hall) it numbered over 800. By then, the size of the Collection already made it the biggest of its kind in Italy. This set of documents was not only of historical and cultural value but also of educational value.

A major contribution to the growth of the Collection came from the group of conscientious objectors within the Municipality of Trento's civilian service, which in autumn 1984 organized Italy's first ever peace poster

exhibition.

When we heard of this event, ahead of the First Bologna Exhibition, we went to Trento to exchange a few dozen posters, thereby expanding and enriching the Bologna exhibition. One of these posters announced that in London that same year, 1984 (presumably in the spring), the Political Committee of the London Region had organized the “First International Peace Poster Exhibition”. This meant that our Bologna exhibition was thus the second in Italy and the third worldwide.

The second Bologna exhibition, which lasted for 12 days, attracted around 5,000 visitors. During the Exhibition’s first two years of life, some 36 local exhibitions were organized in 30 different cities in Italy, including nine local capital cities, five of which were outside the Emilia-Romagna Region.

In 1987, the time had come to publish the first comprehensive catalogue of the Exhibition, entitled *Why? - Catalogue of the Exhibition of posters against war and the arms race for education in peace and nonviolence* (150 pages and 162 illustrations), with contributions from scholars and university academics, including Omar Calabrese and Letizia Grassi, and an interview with Umberto Eco. I wrote the introduction to the catalogue, complete with a comprehensive abstract in four languages.

Subsequent developments (1988-2011)

From 1988 on, the Collection’s posters were displayed at over 230 exhibitions in various parts of Italy and Europe, organized both by our association and by a variety of cultural, political, social and religious groups as well as local institutions, schools and universities. The venues, too, were highly diverse and included deconsecrated churches, fortresses, castles, supermarkets, centres for the elderly, leisure clubs, town halls, schools and universities. Exhibits were even staged at one of the venues of the Viareggio Carnival Foundation, in 2002, and at the world fireworks championship in Valmontone (Rome), in 2006.

In 1993, alongside its nonviolence initiatives, the ADN association started its first activities involving the collection, cataloguing and promotion of peace posters. As this had become the main part of its work, it decided to change its name and charter and turned itself into the Centro di Documentazione del Manifesto Pacifista Internazionale/International Peace Poster Documentation Centre (CDMPI).

From the mid-Nineties, the CDMPI began to organize a series of theme-based travelling exhibitions, based on selected posters from its collection.

It was during that period that the Centre started collaborating with Birgitta Meier, director of the Nuremberg Peace Museum and, shortly thereafter, with Dr. Peter Van den Dungen, the coordinator of the International Network of Museums for Peace and lecturer in the History of Pacifism in the Department of Peace Studies at the University of Bradford (UK). The city is home to Britain’s first peace museum.

Between the late 1990s and the early 2000s, the CDMPI broke new ground. In 1999, it organized the biggest poster exhibition in its history in collaboration with the Catania-based ‘Stop the War’ association: 450 posters were divided into seven theme-based exhibitions held in seven municipal districts in the province of Catania. The initiative was named “Fortresses of Peace” as all the exhibits were held either in Norman fortresses and castles or in Bourbon jails.

The following year, in 2000, the city of Bologna was nominated one of the nine European Cities of Culture, with communication as its theme.

The CDMPI presented the event’s organizing committee with a plan (later approved and funded) to hold a large-scale travelling exhibition of 100 posters entitled “50 years of peace on the walls of Europe’s cities (1950-2000)” (1), which, together with the accompanying catalogue, told the story of European peace movements in the previous 50 years.

During the early years of the third millennium, the CDMPI, which was based in Bologna at the time, started a fruitful collaboration with the Percorsi di Pace (Paths of Peace) Association – PDP in Casalecchio di Reno (Bologna), based at Casa della Solidarietà ‘Alexander Dubcek’ (2). In February 2004, the two associations promoted the major travelling exhibition celebrating the first 100 years of the Nobel Peace Prize, presented by the Peace Museum in Bradford. In 2006, the CDMPI and PDP moved their offices to Casa per la Pace La Filanda (La Filanda House for Peace) in Casalecchio. The building is a former textile mill that was partially destroyed during World War Two.

On that occasion, the CDMPI decided to donate the Collection, at the time consisting of around 2,600 items, to

the Municipality of Casalecchio di Reno, while continuing its management of the Collection.

During the first two decades of the 2000s, the CDMPI participated in four conferences organized by the International Network of Museums for Peace: in Ostende (Belgium) (2003, 4th conference), Gernika (2005), Barcelona (2011) and Belfast (2017, 9th conference). In the last two of these conferences I delivered the following lectures respectively: “A Museum for Peace: images and themes from the poster collection of Casa per la Pace La Filanda in Casalecchio di Reno (Bologna)” and “The Role of Peace Posters in Education for Peace and in Museums For Peace”, illustrated with slides.

During these meetings the CDMPI established and built solid collaborative links with other European members of the Network, notably with Clive Barrett, at the Peace Museum in Bradford, and Iratxe Momotio Astorkia, director of the Gernika Peace Museum, but also from outside Europe, with Kazuyo Yamane, at Ritsumeikan University in Kyoto, Japan, Joyce Apsel, at New York University, and Anatoly Ionesov, at the Samarkand Peace Museum, Uzbekistan.

The last decade: 2011 – 2020

The last decade has seen a further growth in the CDMPI’s activities.

In 2020, a list of all the poster exhibitions held from 1985 to date (around 300) was compiled, leading to a series of observations. Firstly, the gradual reduction in the number of local exhibitions over the years has been more than made up for by the prestige and status of several organizations that commissioned the exhibitions and of the venues that hosted them, most notably:

- the Peace Museum in Nuremberg (2008)
- the University of Bologna (2006 and 2009)
- the Institute of Germanic Culture in Bologna (2009)
- New York University in Florence (at Villa ‘La Pietra’) (2011)
- the University of Bozen-Bolzano (2012)
- the Library of San Matteo degli Armeni in Perugia (2015)
- the Bufalino Foundation in Comiso (Ragusa) (2016)
- the Department of European Policies and International Relations of the Municipality of Modena (2017)
- the Hellenic Parliament in Athens (2018)
- the Ducal Palace in Genoa (2019)

This decade has also seen the CDMPI continuing its ‘publishing’ activities, with the publication of various articles and essays in the book *Peace Posters Tell a Story...of the many ways to get rid of war* (3). In 2017, it also started collaborating with two monthly periodicals: *Casalecchio news*, of the Municipality of Casalecchio di Reno, and *Che succede* of the Percorsi di Pace association. The collaboration involves the monthly publication of a poster from La Filanda with the related commentary. The 33 posters published to date are collected in two booklets edited by Fiorella Manzini and Vittorio Pallotti. The first, titled *Un manifesto al mese: 2017-2018. Storie vissute di pace e nonviolenza* (A poster a month: 2017-2018. Lived stories of peace and nonviolence) (4), features 15 posters. The second, by the same title and featuring 18 posters, is a collection of the posters published in the two-year period 2019-2020. Both have been published in digital version on the CDMPI website (www.cdmpi.it) and in print version. A third book, with the same title, (124 pages) includes other 16 posters published in 2021-2022 (4).

In addition to its work in the ‘publishing’ domain, over the last decade the CDMPI has actively collaborated in the following initiatives:

- the publication of the book *Abbasso la guerra – persone e movimenti per la pace dall’800 ad oggi* (Down with war – people and movements working for peace from the 19th century to today) by Francesco Pugliese (2014) (5);
- the publication of the book *Introducing Peace Museums* by Joyce Apsel (6).

Casa per la Pace La Filanda is featured among the world’s six most important museums examined in this book and is described in Chapter 6 (pp.168 -191) alongside the ‘The Nobel Peace Center’ in Oslo. Apsel gives the following reasons for considering the two together: “Each chose to forgo the title ‘museum’; the Oslo site refers to itself as a center, and the Casalecchio di Reno site calls itself a house for peace. Peace education is at the center

of their goals; and they both identify as promoting cultures of peace. Each comes out of a different peace history tradition: the Nobel Peace Center emphasizes the well-known and popular Nobel Peace Prize awardees and their work, while the poster collection in Casa per la Pace emerges out of a more radical, political, and activist tradition of nonviolence and protest”;

- participation in all the “Perugia-Assisi” peace marches, with a dedicated information stand;
- participation in locally organized peace events;
- presentation, in Bologna and other cities across Italy, of the book *Peace Posters Tell a Story...of the many ways to get rid of war*;
- conservation and promotion of La Filanda’s Archive of paper documents. On 6 May 2015, the Archive received recognition from the Italian Ministry of Cultural Heritage and Activities and Tourism, which deemed it, along with its complementary poster Collection, to be of particularly significant historical interest. The Archive, which has been used on various occasions by researchers and scholars, is amply cited in the book *La possibile utopia. Per una storia dei movimenti pacifisti a Bologna nel secondo Novecento* (The possible utopia. A history of peace movements in Bologna in the latter half of the 20th century) (7);
- initial collaboration with Istituto Gramsci in Bologna involving the scanning and uploading on the web of a first group of around 1,000 posters. From 2013 on, more posters have been scanned (over 3,000) in collaboration with Fausto Giorgi, from *Percorsi di Pace*;
- updating of the catalogue to include all the posters in the Collection, which has grown from 5,406 posters held in December 2018 to about 7,000 today – a Collection described by The Oxford International Encyclopedia of Peace in 2010 as the biggest collection of peace posters in the world (8).

The Collection’s has also grown thanks to substantial donations from: Casa della Nonviolenza (House of nonviolence) in Verona, the Peace Museums of Bradford and Nuremberg, Unione Donne Italiane (Italian women’s union) and Centro Documentazione delle Donne (Women’s documentation centre) in Bologna, Giorgio Giannini from Rome, Massimo Berti from Camerano (Ancona) and the family of Alberto L’Abate from Florence, The dutch Vredesmuseum in Delft (Holland).

Examples of the use of posters in education

The poster represents a message that speaks of a given historical event, personality or situation.

To facilitate reading, understanding and decodifying of this message, educational materials have been prepared for students from different age groups as well as fact sheets for the students themselves and/or teaches and adult users.

Thanks to the experience and initiative of Fiorella Manzini, a former middle school art teacher, the posters have been used in schools since the Eighties for a range of educational activities, including:

- Mounting theme-based exhibitions, some of them accompanied by worksheets;
- Collaborating in the preparation of new exhibitions on topics chosen by the students and teachers;
- Using the posters to explore various topics in greater depth across a range of subject areas, such as history, graphic art, economics, law, and so on;
- Internships and traineeships at Casa per la Pace La Filanda in Casalecchio di Reno, where the Collection is housed, or other related locations, for students from high schools specializing in Graphics, Art, Psychology, Pedagogy and Social Sciences, as well as university students;
- Collaboration with Marco Lega, a Graphic Design teacher at the “Venturi” Art High School in Modena, leading to the design of the CDMPI logo, chosen through a student competition.

Conclusions

The 300 exhibitions held in Italy and internationally in the last 35 years have seen the public display of several thousand posters and have been visited by tens of thousands of people of all ages. This has undoubtedly had an impact on the development and growth of a culture of peace and nonviolence among a large number of young and not-so-young people.

As Renzo Craighero wrote in the afterword to *Un manifesto al mese: 2017-2018 – storie vissute di pace e nonviolenza*: “... Even in a digital age like ours it is therefore clear how important it is to continue to look for,

collect, preserve and promote posters. Conceived as temporary and ephemeral tools of communication, posters are primary sources for documenting the history of pacifism. Movements, actions and ideas depict a different reality from the one permeated by violence and armed conflicts that continues to be portrayed. [...] By ‘reading’ the posters, we get to know a humanity that seeks peace and . . . works to achieve a fairer, solidarity-based society.”

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- (5) Masahiko Yamabe, "The Fifteen-Year War in Japan's Museums for Peace: A Look at the Current State of Permanent Exhibitions (1)" (Avant-garde, No. 1028, Central Committee of the Japanese Communist Party, July 2023)

New Publications and Bibliography (Ariyuki Fukushima)

1 Information on publications related to the Peace Museums (other than those introduced by members themselves)

- 1) "Hajimete no Hiroshima(Knowing Hiroshima for the First Time)" (Hiroshima Peace Memorial Museum, 2023)

"Knowing Hiroshima for the First Time" (Hiroshima Peace Memorial Museum, Enlightenment Division, 2023): A new series of peace education materials produced by Hiroshima Peace Memorial Museum for lower elementary school students; 36 pages, all in color)

2 Research for Museums for Peace

2-1 Research papers

- 1) Weiwei He (何偉偉), "Practices and Challenges of Regional Museums from the Perspective of Volunteers: A Case Study of Peace Museum 'Peace Aichi' by Citizens" (Annual Report of Social Education Research, No. 37, Graduate School of Education and Human Development, School of Education: Social and Lifelong Education Lab. Nagoya University, 2023)
- 2) Makoto Katsumura, "Considering the Right of Residence through the Exhibition of the Utoro Peace Memorial Museum" (Ritsumeikan Journal of Business Administration, Vol. 61, No. 6, Ritsumeikan University Management Association, March 2023)
- 3) Kaoru Hirota, "Memories of the Atomic Bomb and the Dead from the Hiroshima Peace Memorial Museum Dialogue Notes" (Tohoku Journal of Religious Studies, No. 18, Graduate School of Arts and Letters, Religious Studies Lab., Tohoku University, 2022)
- 4) Izumi Harris Tagawa, "Historical Interpretation of the Atomic Bombing: Passing Memories and Identities" (in: Ikuno Ochi, Koki Seki, Itaru Nagasaka and Naruko Matsui (eds.), Globalization and the Anthropology of Connection, Nanatsukusha, 2021) Mentioned Hiroshima Peace Memorial Museum after renovation.
- 5) Shinya Ichinohe, "Dark Tourism in Okinawa Prefecture" (Keiwa Gakuen University Research Bulletin, No. 32, Keiwa Gakuen University, 2023) Includes: Tsushima Maru Memorial Museum, Himeyuri Peace Memorial Museum, Okinawa Prefectural Peace Memorial Park (including Peace Memorial Museum), and many other monuments. Also introduces the Fortitude Museum (Fukutsukan).
- 6) Riko Asano and Honoka Ito, "wam (Active Museum "Women's War and Peace Museum") Experience Report" (Sexuality, No. 109, "Humanity and Sexuality" Education Research Council, 2023.1)

2-2 Monographs

- 1) Junro Ito, "Asia Taiheiyo Senso wo Toinaosu" (Reconsidering the Asia-Pacific War) (Shimizu Shoin, 2023): Okinawa Peace Memorial Museum, Himeyuri Peace Memorial Museum, Tsushima Maru Memorial Museum, Hiroshima Peace Memorial Museum, Nagasaki Atomic Bomb Museum, and war sites in Ibaraki are introduced.
- (2) "Let's Go to Museums: Adventures in Knowledge" edited by Otsuma Booklet Publishing Committee (Nihon Keizai Hyoronsha, 2023): In the Peace Museum, the Women's Active Museum (wam) and the Center of the Tokyo Raids and War Damage are introduced, and in other war-related areas, the Showa Museum and the Peace Memorial Exhibition Museum (Shinjuku) are introduced on pages 2 and 3. Tokyo-centered.

3 Research on War Exhibitions

- 1) Shohei Ohomi, "The History of Japanese War Exhibitions Museums and the Arrangement of Various Issues" (Museum study, No. 34, Meiji University Curatorial Training Course, 2023).
- 2) Ma Xiaohua (馬曉華), "Challenges and Issues of Reconciliation Building in the Age of Globalization: Thinking through War Exhibitions in Japanese and Chinese Museums," in Liu Jie (劉傑) (ed.), A New History for Reconciliation: Method and Concept, Akashi Shoten, 2022.

4 Others

"Co-creation of Schools and Museums: Peace Education and Appreciation Program Development," planned and edited by Yuriko Yamaguchi and Mariko Horikoshi, Executive Committee for Peace Education through Art Co-created with Schools (in Nagasaki Prefectural Art Museum), March 2023

**New Publication: *Entwined Atrocities: New Insights into the
U.S.-Japan Alliance*
Yuki Tanaka**

After teaching and conducting research for almost twenty years at several different universities in Australia, in 2002 he took up a research professorship at the Hiroshima Peace Institute of Hiroshima City University. He retired in 2015 and now lives in Melbourne, and works as a freelance historian.

My new book titled *Entwined Atrocities: New Insights into the U.S.-Japan Alliance* with a Foreword by John Dower was released on March 20. It is a rather thick volume, illustrated with many photos (more than 30), which makes it somewhat expensive – possibly too expensive for personal purchase, although I hope university and public libraries will acquire it.

https://storage.googleapis.com/flyers.peterlang.com/March_2023/978-1-4331-9953-0_normal_English.pdf

Synopsis

Why did the Japanese fail to develop a sense of collective responsibility for the wartime and colonial atrocities they committed, and why do they continue to fail to do so? Of course, a sense of responsibility is closely interlinked with a sense of justice, and the collective sense of justice is an essential factor in the concept and practice of democracy. Therefore, the Japanese inability to properly deal with its war responsibility is not simply a historical problem. Indeed, it is fundamentally a problem of Japan’s “democracy.”

To understand why Japan’s collective sense of justice is so feeble, it is not enough simply to consider the domestic reasons for the deficiency of a collective sense of war responsibility among the Japanese. Through detailed examination in the chapters of this book, I am going to show how the Japanese attitudes to Japan’s own war responsibility have long been and still are closely intertwined with the American attitudes to both American and Japanese war responsibilities. In my view, it is precisely this intricately interwoven relationship between the U.S. and Japan, which has contorted Japan’s postwar “democracy,” and still strongly characterizes it in a specific way.

Repeated denial of Japan’s war atrocities by the Japanese government and the perpetual absence of a deep sense of war responsibility among the Japanese populace are the results of complex historical processes of the interrelationship between the victor and the defeated nations. Japan’s present “democracy” is founded on this basis. Historians have so far failed to examine the absence of Japan’s collective sense of war responsibility from the viewpoint of the interrelationship between Japan and the U.S.

The aim of this book is therefore to unravel the entangled U.S.–Japan relationship over war responsibility by closely analyzing two vital issues—first, the firebombing and atomic bombing, and second, Japan’s peace constitution—and to elucidate how these issues are historically intertwined.

Part I: “Fire Bombing and Atomic Bombing” investigates the bombing which took place towards the end of the Asia-Pacific war, in order to fully understand how the issue of responsibility for indiscriminate aerial bombings of Japan by the U.S. forces—serious crimes against humanity—was dealt with, or more precisely, was not dealt with. We need to examine the bombings not only from the viewpoint of the perpetrator but also from the victim’s perspective, in particular that of Japan’s wartime emperor-fascism regime. It was not only the U.S. government, but also the Japanese government, who politically exploited the immensely destructive power of fire and atomic bombings.

Part II: “The Peace Constitution and the Emperor System” clarifies how Emperor Hirohito’s war guilt and responsibility—and the U.S. war crimes of indiscriminate aerial bombings—were concealed by collaboration between U.S. and Japanese authorities, and how this complicity between the two nations consequently contributed to deforming the so-called postwar democracy of Japan. These questions are explored through close examinations of the process of drafting the so-called Peace Constitution and of maintaining Japan’s emperor system by making the emperor “the mere symbol of the Japanese.” Entwined factors are not just historical; the ways in which historical events are described and recorded have also been playing a critical role in formulating the official histories of the U.S. and Japan. Even these official memories are based on the entangled U.S.–Japan

relationship.

Part III: “Memories and Symbolism of War” of this book examines how the ways of remembering events were invented and are still maintained, manipulated, and promoted by U.S. and Japanese state authorities, often in close collaboration. However, I also discuss how we as civil society should create our own ways of remembering and acknowledging the relevant historical events, in order, as Theodor Adorno recommends, to “work against a forgetfulness” and against “the justification of what has been forgotten.”

The book is comprised of 11 chapters including a Prologue and Epilogue, and Parts I, II and III each consists of three chapters.

For your information, I have listed links to Peter Lang and Amazon below.

<https://www.peterlang.com/document/1285367>

https://www.amazon.com/Entwined-Atrocities-Insights-U-S-Japan-Alliance/dp/143319953X/ref=sr_1_1?crid=UQ74NYE2CAZP&keywords=Entwined+Atrocities&qid=1668179658&srefix=entwined+atrocities%2Caps%2C243&sr=8-1

I hope this will be of interest.

* Please note the website on his introduction of the book:

A recording of my book-launch lecture at the Foreign Correspondents' Club in Tokyo on 25 May is now available on YouTube. As it was only an hour-long talk, I touched briefly on the themes of only three of the eleven chapters in my newly published book, *Entwined Atrocities: New Insights into the U.S.-Japan Alliance*. It may be difficult to fully comprehend my thoughts on the issues discussed, but I would be very grateful if you would watch it and provide me frank comments. (suizentanaka@gmail.com) Please pass details of this video on to anyone whom you think may be interested.

<https://youtu.be/AoBaZyxGV2g>

Overseas News

Holocaust Museum in Toronto, Canada reopens in June 2023

Ryo Yasui: Museum Researcher

On June 9, 2023, the Holocaust Museum in Toronto, Canada's largest city (Greater Toronto population: 6.38 million), reopened after extensive renovations. The museum originally opened as the Sarah and Chaim Neuberger Holocaust and Education Centre on September 23, 1985, and has continued museum activities to convey Jewish history and the historical facts of the Holocaust to future generations. Chaim Neuberger (1926-2012), one of the founders and the one who donated most of the construction costs, was also a Polish Jew from Czortkow in eastern Poland (*current Chortkiv in Ukraine). Shortly after World War II, he moved to Canada as an orphan and quickly entered the real estate business, later becoming a successful Toronto real estate tycoon. When the Holocaust Museum was first opened, there were still many Holocaust survivors in Canada, but as of 2020, the number of those who experienced the Holocaust has drastically decreased to the point where most of them have passed away. With a mission, the museum felt a strong sense of crisis. There are about 400,000 Jews living in Canada, half of whom live in Toronto, so the sense of crisis was considerable. In response to this social background and the recent rise in anti-Semitism in Canada, the exhibition and activities since its opening have been extensively reviewed, and the facility has been expanded and reopened. The name of the museum was also changed to The Toronto Holocaust Museum on this occasion. It is located in the North York district of northern Toronto.

The Toronto Holocaust Museum.

<https://torontoholocaustmuseum.org/>

<https://www.youtube.com/watch?v=MWGdtXy8xl4>

【Editor's Postscript】

We are pleased to present the 52nd issue of the Japanese edition of Muse. As this issue of the English edition becomes the 50th issue, we received congratulatory messages from abroad. We have included them in the Japanese edition as well. We would like to introduce books, collections of materials, pamphlets, etc. published by the museum by introducing our activities. If you send information to the editorial office, we will introduce them in the "New Publication Introduction" section. Please send us your information and we will include it in the "New Publications" section. We also welcome your comments on our activities, as well as articles, reviews, essays, and impressions of our exhibition tours. We would appreciate it if you could provide an introduction to the exhibition of 500 to 1,500 words in Japanese (300 to 800 words in English) and one or two photos of the exhibition by September 1st, 2023. Reviews and discussions may be longer than 1,500 words in Japanese (800 words in English). Please consult with us if you have any questions. (Editorial board member: Ariyuki Fukushima)



Lunch bag project: "He Will Cover You" by Peggy Patten in the USA in 2020