

Muse Newsletter No. 54

Japanese Citizens' Network of Museums for Peace

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Special Exhibition "Ishibashi Tanzan and Yamanashi - 140th Anniversary of his Birth"

Director of Yamanashi Peace Museum: Tamotsu Asakawa

Yamanashi Peace Museum has been holding a new special exhibition, "Ishibashi Tanzan and Yamanashi - 140th Anniversary of his Birth," since April, replacing the exhibition considering "Fuji and Okinawa," which was held last fall. The year 2023 marked the 50th anniversary of the death of Ishibashi Tanzan (1884-1973), and the year 2024 marks the 140th anniversary of his birth. Amid the deteriorating political situation as evidenced by the bottomless Liberal Democratic Party slush fund scandal, there is renewed interest in and appreciation of Tanzan, who is regarded as "the greatest journalist of the 20th century."

This exhibition focuses on the relationship between Tanzan and Yamanashi Prefecture during his childhood, adolescence, and postwar years. The contents of the exhibition are as follows:

1. Living and growing up in Yamanashi shown by his chronology; 2. Elementary school days at Shofuku-ji and Choen-ji temples; 3. Tanzan in junior high school (introducing that Tanzan spoke highly of people who pursued reason and righteousness, such as Ishida Mitsunari and Nakae Chomin, rather than powerful men shown in his essays in "*Alumni Magazine*", and his encounter with Principal Oshima Masatake; etc.); 4. Tanzan and Yamanashi in postwar (explaining the reason why his constituency was Shizuoka 2nd district, not Yamanashi, etc.). Also on display are valuable documents (copies) from the Modern Japanese Political History



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Materials Room of the National Diet Library such as letters to Tanzan from Mochizuki Nikken, Kobayashi Ichizo, and Nakamura Seiko, and the newspaper of Kofu First High School at the time of his inauguration as prime minister.

The exhibition will be held until the end of September. Recently, we have been receiving many visitors from outside of the prefecture, including those who have seen our website.

山日新聞(2024年4月20日)
甲府で「生誕140年 石橋湛山」展
山梨との関わり パネルで紹介

注目展

山梨県で青少年期を過ごし、言論人、経済人として活躍、第55代首相となった石橋湛山(1884~1973年)の歩みを紹介する企画展「生誕140年、石橋湛山と山梨」が、甲府市朝氣1丁目の山梨平和ミュージアムで開かれていた。生まれ育った山梨との関わりをパネルと資料で紹介している。

没後50年を記念した昨年に続き、生誕140年を記念して開催。「中学生の湛山が、石田三成と中江兆民を高く評価したことの意味は?」「なぜ湛山は静岡から立候補したか?」などの質問に回答する形で湛山の生涯を解説している。

石橋湛山と山梨の関わりをパネルと資料で紹介している企画展
＝甲府・山梨平和ミュージアム

一高) 在学時に発表した寄稿文から、青年期の思想を深掘り。4、5年次に校友会の活動に取り組んだ湛山は「校友会雑誌」に石田三成や自由民権運動をリードした中江兆民についての小論を執筆した。権力者ではなく、中江や三成を評価したことについて、同ミュージアムの浅川保理事長は「敗れた側の、理や義を追求した人物を評価するスタンスは、その後も貫いている」と説明する。

山梨滞在時の日記など国立国会図書館憲政資料室が所蔵する資料の複製を展示。湛山が総理大臣に就任した際の祝賀会で、選挙活動を支えたと言われる南アルプス市出身の名取栄一が述べた祝辞、晩年の湛山が左手で書いた手紙の草稿や、総理就任を受けて甲府一高が発刊した「甲府一高新聞」など、多彩な資料約50点が並んでいる。

企画展は9月30日まで。火・水曜日休館。午後0時半～5時。
〈田辺彩子〉

140th Anniversary of Ishibashi Tanzan Exhibition in Kofu

Panel presentation of the relationship with Yamanashi. Sannichi News (April 20, 2024)

(Translated by Miki Otsuka)

Exhibition of "Human Animal" by Matsushita Mariko

Maruki Gallery for the Hiroshima Panels

Curator and Managing Director: Okamura Yukinori

Maruki Gallery for the Hiroshima Panels held the special exhibition "Matsushita Mariko - Human Animal" from May 11 to July 7, 2024. <https://marukigallery.jp/7600/>

Matsushita Mariko is a painter who stayed in Palestine until just before the air strikes on Gaza Strip began last fall. With her strong intention, this exhibition was planned as a response to the lives being taken in Gaza. The title "Human Animals" is based on a statement made by the Israeli Minister of Defense when he announced a complete blockade of Gaza. The artist's feelings toward the people who are trapped in "cages" and treated like

"animals" can be read in her works made of cardboard and cloth. With the suggestion by the artist, skylights were opened in two of the three exhibition rooms to let natural light alone illuminate the works, without using spotlights. The soft natural light keeps changing with the weather. A small vessel is placed in the area where there has leaks from the ceiling due to damage to the building over the years. This work reminds us of the lives of the Palestinian people who make use of even the slightest rainfall as precious water, but it also shows the artist's will to gently tend to the wounds that occur here and there in the great vessel of the world.

We hope that this work will stimulate the imagination of many visitors as a "window" into the ongoing violence in the world, while connecting with the "Hiroshima Panels" in the permanent exhibition.

(Translated by Miki Otsuka)



Chukiren Peace Memorial

Head of the Secretariat: Nobuo Serizawa

Last December, for the first time in four years, I participated in the National Conference of the Japanese Citizens' Network of Museums for Peace held at the Memorial Museum for Agricultural Emigrants to Manchurian, and enjoyed meaningful presentations and exchange. In October last year, we held a two-month exhibition on the achievements of the late Fumiko Niki, the first director of the museum and the head of the Women's Department of the Japanese Teachers' Union Headquarters. In addition, a curator came to the museum to search for materials for a renewal exhibit at the "Kyoto Museum for World Peace" and provided them to the museum.

The museum receives more than a hundred visitors a year, but researchers and journalists also visit the museum.

In February, China Central Television (CCTV) visited the museum for the third time, followed by a second visit by People's Republic of China.

Researchers have included Mr. Kim, former editor-in-chief of Hankyoreh Newspaper, and a Korean researcher who came to the museum after reading "I am a War Criminal," a book written in Korean about the Chukiren Peace Museum. One pair came to the museum with two women, and later three male researchers also came to the museum.

There is a "Chuki-ren monument" (apology monument) erected by the Chiba Branch of Chuki-ren at

Myofuku-ji Temple in Sosa City, and every year on May 5 when the wisteria flowers in the temple grounds are in bloom, friends gather under the name of "Kanto-kai" (wisteria viewing party). This year, 15 people gathered to reminisce about the Chuki-Ren monument and renew their memories.

Recently, I have received requests to give lectures on business trips, and I accept such requests as long as it is possible for me to make a one-day trip. The museum has a large number of materials, including more than 100 video materials, which are too valuable to be merely preserved. Starting this year, we are also holding a "video screening" on the third Saturday afternoon of even-numbered months.

(NPO Chukiren Peace Memorial) TEL & FAX: 049-236-4711 (Wed, Sat, Sun) E-mail: npo-kinenkan@nifty.com HP: <http://npo-chuukiren.jimdo.com/> (The museum is closed temporarily. Please contact us in advance.)

Peace Wave Events

Keizo Dehara: Vice Director of Grassroots House

Various events are held in summer by Grassroots House with other organizations in summer. The following is various events of Peace Wave. We hope that you will come and enjoy them.

The photo below was taken by Mr. Keizo Dehara this summer.



An old article in Kochi Newspaper on June 30, 1983.

800,000 paper cranes were decorated downtown which was air raided by US bombers during World War II. It is to convey the local history to future generations. (This is from the following website: <http://blog.livedoor.jp/kusanoie/archives/50875501.html>)

Events	Content
Lecture "20 Years of the Iraq War and the Japanese Constitution"	Twenty-one years have passed since the Iraq War. Although the court ruled that the deployment of the Self-Defense Forces in Iraq was unconstitutional, the Self-Defense Forces are still being deployed overseas. Lecture by Attorney Hajime Kawaguchi.
The 42nd Peace Tanabata Festival	Paper cranes filled with wishes for peace will brightly decorate the shopping street. This is an event with the participation of citizens, including elementary and junior high schools, welfare facilities, and democratic organizations in the prefecture.
Peace Wave Start Gathering	After the hanging of origami cranes for the Peace Tanabata Festival, a gathering of singers proclaims the beginning of the Peace Wave.
The 40th Kochi Fine Arts Exhibition	The artists expresses his/her thoughts of peace in paintings, calligraphy, and sculptures.
The 46th Exhibition of Materials on War and Peace	The theme of the exhibition is "The Hometown in Danger: 79 Years of Postwar Militarization" and includes valuable documents, photos, and artifacts.
The 20th Kochi City Peace Prayer Memorial Gathering	Peace Memorial Ceremony to remember the victims of the Kochi Air Raid and to pray for peace
2024 Peace Action in Kochi	May the sound of peace reach the world! A concert featuring a story by Katsuhiko Ueno, who was exposed to the atomic bombing in Hiroshima, and an atomic bombed piano played by Tomoko Asaka, composer-pianist, the Kochi Elementary School Chorus Club, and members of the general public.
Peace Film Festival	Under the leadership of the Japanese government, the Nansei Islands are being rapidly converted into military fortifications. The documentary film "War Clouds" (ikusafumu) depicts the reality of military fortification that is not limited to Okinawa.
War Ruins Occultation Tour	The tour will take visitors on a tour of the seven remaining airplane coverings in Maehama, Nankoku City, while listening to explanations.
Ceremony in which paper lanterns are floated down a river	Prayers for peace are placed on handmade lanterns.
37th Anti-Nuclear Peace Concert	Aiming to create a concert where everyone can think about peace and create it together, let's put our feelings into a variety of singing, dancing, drumming, etc.!
Kochi Citizen's Theatre: 369th Regular Meeting: Tom Project Performance "Hitting the Wind"	The story is about the rebirth of family ties damaged by discrimination caused by Minamata disease, a pollution disease caused by mercury discharged from factories. The play is modeled on the late Eiko and Yu Sugimoto and their family.

Restart as the Nagasaki Museum for Human Rights and Peace

Noboru Sakiyama: Board Chairman

Our museum was established on October 1, 1995 as the "Oka Masaharu Memorial Nagasaki Peace Museum." However, testimonies from a victim revealed that the late peace activist Oka Masaharu who was the namesake of the museum had been involved in sexual violence during his lifetime. The Board of Directors deeply apologized to the victim for the delay in taking action, despite the fact that some of us had been informed of this as early as 2020. The Board of Directors then stated that the museum does not condone any sexual violence, that it will take action in response to this incident, including changing the name of the museum and reviewing its exhibits, that the museum will be closed for a while after October 10, 2023 for this purpose, that the museum will publicize this fact as part of its social responsibility, and that the museum will protect the privacy of the victim and prevent secondary damage. After that, we changed the name to "Nagasaki Museum for Human Rights and Peace" and reopened on April 1, 2024 with the cooperation of our members and many other supporters. In response to the sexual violence issue, we have newly established a section of "Sexual Discrimination and Sexual Violence" by reviewing the content of the exhibits. In order to restart, the museum is as determined as ever to highlight Japan's responsibility for perpetration based on historical facts, and to encourage each and every visitor to dedicate themselves to the realisation of post-war compensation and a pledge of non-war, as well as to improve the problem of sexual violence in Japanese society and prevent secondary damage.

(Translated by Miki Otsuka)



Himeyuri Peace Museum 35th Anniversary Commemorative Mobile Exhibition "Himeyuri and Kumejima"

Maedomari Katsumi: Curator

From May 31, "Himeyuri and Kumejima," a mobile exhibition commemorating the 35th anniversary of the museum's opening, has been held at the Kumejima Museum. This is the third mobile exhibition and the first to be held on a remote island.

The exhibition consists of two parts: the first half is "Himeyuri's Battle of Okinawa" and the second half, "Himeyuri Students from Kumejima," introduces the personalities and episodes of 10 students from Kumejima, one by one. The students left the island between the ages of 13 and 15 with dreams and hopes for the future, and spent their school years in Naha. However, five of the 10 students died in the Battle of Okinawa, and one died due to aftereffects of war.

As the students were introduced one by one, the visitors commented that "the students actually existed there" and that they "felt close to the students, like family and friends around ourselves". Himeyuri students came from all over Okinawa Prefecture at the time, which is not well known today. In Nakijin and Yomitan, where the mobile exhibition was held in 2022, some visitors commented that it was the first time for them to know that there were Himeyuri students in their villages, and that it made the Himeyuri students feel closer to them.

The majority of the mobilized Himeyuri students died on the battlefield. The students who survived lived with the memory of their deceased friends. They say that "No one would want to go to war if they knew what would happen in the battlefield." We hope that the Kumejima exhibition will give visitors another opportunity to learn about war in the region and to imagine what would happen if war broke out.



Gallery Talk by Director Futenma

(Translated by Miki Otsuka)

Patchwork and Quilt Exhibition at Dengonkan (Fukushima)

Director: Ikuro Anzai

Since its opening on March 11, 2021, the Hiroshima-Nagasaki-Bikini-Fukushima Museum of Peace, located about 6 km from the TEPCO Fukushima Daini Nuclear Power Plant, has held special exhibitions on various

themes. On June 22, 11 people from Naraha Machi and Iwaki City participated in a workshop under the guidance of Kimie Anzai. In Miraikan, adjacent to the permanent exhibition hall on nuclear power plant issues, Kimie Anzai and Sachiko Tsujii's 10 large works, which took 9 months to a year to make, are on display for the enjoyment of visitors, along with the large and small works of their friends.

The works of members of "Futaba no Sato," a support facility for the handicapped supported by Chieko Hayakawa, assistant to the director of the museum, were displayed and sold at the venue. Under the guidance of Ms. Kimie Anzai, eleven people from local Naraha Machi and Iwaki City participated in the workshop and spent over two hours in a friendly atmosphere making small patchwork items on June 22nd.



In the second half of fiscal 2024, the museum plans to hold three special exhibitions: ① Nuclear Weapons Convention Now, ② Good Thing We Stopped the Suzu Nuclear Power Plant, and ③ The Pacific War at Houkyouji Temple.

Significance and Issues of the Establishment of Nagoya Peace Day on May 14th in Nagoya

Yutaka Maruyama

«History»

In March of this year, the City of Nagoya established May 14 as "Nagoya Peace Day". The day was designated as Peace Day on May 14, 1945, when Nagoya Castle, which boasted "Nagoya/Owari thrives thanks to Nagoya Castle" was destroyed in an US air raid. It is said that the citizens of Nagoya were speechless at the sight of Nagoya's pride, Castle with golden orchids, burning and crumbling in the air raid of May 14, 1945, and put their hands together.

Nagoya alone was hit by 63 air raids, killing more than 8,000 people. In other words, it is an important day to mourn the victims of air raids and think about the significance of peace.

The first full-scale air raid on Nagoya took place only about nine months from December 1944, the final stage of the 15-year Asian Pacific War that began in 1931, until the war's end. During this period, Nagoya was thoroughly targeted 63 times. However, Japan had been bombing the Chinese people for more than seven years, killing many Chinese civilians. These air strikes on Shanghai, Nanjing, and Chongqing (transoceanic bombing) were attacked by bombers and fighter planes manufactured at aircraft-related munitions factories in Nagoya, mainly by Mitsubishi Heavy Industries, which also mobilized schoolchildren.

This can be considered a kind of "boomerang phenomenon," and it is necessary to review both sides of air raids, Japan's damage and perpetration. The "Nagoya Peace Day" should be a day to think about "peace" in terms of both damage and perpetration.

«References»

Nagoya Peace Day Ordinance (enacted April 1, 2024)

Article 1. The purpose of this ordinance is to establish Nagoya Peace Day, to mourn the victims of the Nagoya air raids, and to pass on to future generations the experiences and memories of the tragic war, thereby fostering the desire of citizens to realize lasting peace, and thereby contributing to the development of a peaceful society.

Article 2. Nagoya Peace Day shall be celebrated on May 14.

Article 3. The city and its citizens shall make efforts to foster awareness of peace, centering on Nagoya Peace Day.

«'High School Students' Activities That Moved Society»

The campaign to establish a "Day of Peace" was started in 2014 by students of Toho High School, who lost many victims during the mobilization of students during the war, and they continued to raise their voices for 10 years, involving students from other schools. Finally, on March 21 of this year, the City Council passed and implemented the "Nagoya Peace Day". It is truly an example of student autonomy, historical education, and sovereignty education. On May 14, 2024, the first commemoration ceremony was held and Toho High School students were invited to the ceremony and said as follows:

In their own words, each of them proudly delivered a message: "We will not let the memory of war fade away," "We will accept the differences among countries and cultures and make the world a place of mutual acceptance," "We will create a world of peace," and "We will continue to raise our voices." They showed their

determination to fulfill their responsibility toward the future by looking at Ukraine and Gaza. Many citizens reflected on themselves and were encouraged by the actions and statements of the young generation for peace. The media also reported that "high school students moved society."

«Remarks by Mayor Takashi Kawamura of Nagoya City»

Prior to this, on April 22, the newspaper gave a major scoop on Nagoya Mayor Takashi Kawamura's remarks regarding "Nagoya Peace Day". According to the report, the mayor said, "It is a highly moral act to lay down one's life for one's country" and "It is very brave to give one's life for one's country," and he also expressed the need for gratitude for such an act. If this is his true intention, then the idea behind the establishment of "Nagoya Peace Day" is questionable.

First, statements that glorify war are contrary to the spirit of the Constitution. The statement that "laying down one's life for one's country is a highly moral act" is the same as the eulogy given to young men who went on suicide missions before the war. More recently, Russian President Vladimir Putin said the same thing. Mayor Kawamura's statement, which could be taken as an "affirmation of war" by a mayor in power, could be criticized as an extension of his previous denial of the Nanking Massacre and the Aichi Triennale incident. The mayor's statement was a disappointment to the citizens of Nagoya, who had hoped for a peace message from the mayor that he would not start a war and would not send young people to the battlefield. I wonder how the high school students who studied history took it.

* At the ceremony, the mayor said, "Toho High School students, you did a really good job." The Mayor tentatively praised Toho High School students at the ceremony, saying "You did a really good job."

«"Toward a day of peace from Nagoya"»

In discussing the establishment of "Nagoya Peace Day," some citizens asked whether it is enough to focus only on the Japan's victims' point of view and insisted to think why the war occurred. High school students also expressed their dissatisfaction with school education, saying, "Why don't they focus on the war years in history classes?"

The fact that the name of the day has been changed from "Memorial Day" to "Peace Day" is significant because it calls into question the true meaning of "peace" that Nagoya will be communicating both domestically and internationally in the future. However, the reality is that even now, countries around the world are invading other countries while claiming to be doing so "for the sake of peace." "Peace" is a strange word that is used in a fragile and convenient manner. Citizens must keep a close watch on what the "peace" of "Nagoya Peace Day" is aiming for.

The essence of education is to nurture personalities who will form a peaceful society, and the question arises as to whether "Nagoya has promoted education for true peace" and its attitude. At the same time, the Nagoya Peace Day has once again brought to the fore the major issue of "guaranteeing freedom of education," which is a prerequisite for this.

I believe that one of the essential elements of "Nagoya Peace Day" is for the educational administration to actively guarantee the freedom of education at school sites to choose textbooks from the perspective of peace and life and to learn about peace together with children.

«Read the Nagoya Peace City Declaration of 1963»

Sixty-one years ago, the City of Nagoya issued the Nagoya Peace City Declaration. Reading it now, I am amazed at its sublimity. It is a declaration of the United Nations Charter and Constitution (especially the Preamble

and the renunciation of war), and even the principle of nuclear abolition can be read in it. Citizens of Nagoya must be reminded of the Nagoya Peace City Declaration and keep in mind that this "Nagoya Peace Day" is a set of events based on this declaration.

(See "Nagoya Peace City Declaration" below.)

Nagoya Peace City Declaration: September 18, 1963 Nagoya City Meeting

It is the desire of all mankind to seek lasting peace in the world and to secure its blessings to our descendants, and it is from this universal principle that we have renounced war forever.

The City of Nagoya, in cooperation with all people of the world who are free from the threat of atomic and hydrogen bombs and who aspire for the peace and happiness of all mankind, shall strive for the establishment of eternal peace among mankind.



Nagoya Castle in flames during an US air raid" (May 14, 1945)

All the Data of Manchurian Pioneers Released

Aki Misawa

Memorial Museum for Agricultural Emigrants to Manchuria

The Manchurian Settler Corps is said to have numbered 270,000 people. There is no accurate data covering the total number of people and settlements in each group. The most reliable source is the "History of Manchuria Settlement," which provides an overview of the number of people and postwar wintering grounds based on a survey conducted in 1950 by the Repatriation Division of the then Ministry of Foreign Affairs Administration Bureau in each prefecture. However, since the survey was not completed for about 10 percent of the returned group members, the actual situation has remained unknown to this day.

The museum has been working to compile a list of pioneer group data based on the "History of Manchurian Settlement in Manchuria" and records and other items donated by each pioneer group and volunteer corps from all over Japan. We have entered as much data as we could confirm, including the places of settlement in Manchuria (names of province or prefecture), type (pioneer corps, volunteer corps, patriotic farm, pioneer women's school, etc.), date of settlement, name of corps or company, place of sending (name of home prefecture or city), number of enrolled members, and number of deaths. There are various types of pioneer corps, large and

small, and to date we have confirmed the existence of more than 1,000 corps.

This data was made available on the home page on April 25, the start of the museum's 12th year of operation. You can download the data from <https://www.manmoukinenkan.com/data/>. The data is in Excel, so it can be searched, extracted, and sorted.

We will continue to add to and revise and update this information as new information becomes available. As the only museum in Japan dedicated to the Manchurian Mongolian Settlement, we believe that the creation and dissemination of such materials and information is expected.



Publications

Picture book "Bikini no Umi no Negai" (The Wish of the Bikini Sea)

Written by the group that had published the picture-story show "Bikini no Umi no Negai" as a book.

Picture: Tadahiko Morimoto

English Translation: Mac. B. Gill

Translation Advisor: Kazuyo Yamane

Publisher: Minamino Kazesha

March 1, 2024



This book was produced by a group that turned a picture-story show "Bikini no Umi no Negai" (The Wish of the Bikini Sea) into a book. It was not only the crew of the Daigo Fukuryu Maru that was exposed to radiation at the Bikini Atoll in 1954, but tuna fishing boats in Kochi were also affected. The book has been translated not only into Japanese but also into English in order to convey the wish for peace without ignoring the fact of exposure to radiation of former Japanese fishermen. The book has much to offer not only to readers in Japan but also to readers overseas.

Teruhisa Horio, Thoughts, Ideologies and Structures of Modern Education: Japan and the West. University of Tokyo Press. 2024

This book is an English translation of "The Ideas and Structure of Modern Education" (1971) and other important essays on education in Japan and around the world. With supplementary chapters on recent trends such as the Earth Charter, this book is an important reading in the history of educational thought in the world.

Collection of 15-year war-related papers by Masahiko Yamabe

- [1] "The History and Challenges of the Peace Museums
in the context of the 15 Years War Exhibit."
- [2] "Various Problems of the Tokyo Air Raids"
- [3] Cultural Activities and Various Problems of Japanese
Soldiers during and after the War.

Athens Press 2024

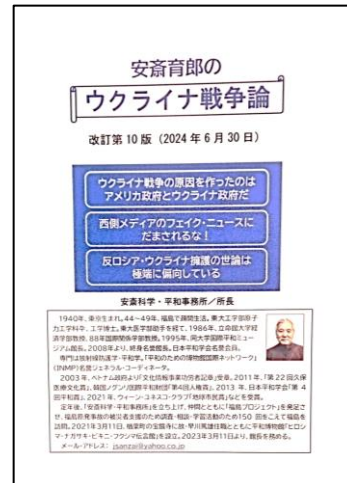


Ikuro Anzai's "Theory of the War in Ukraine." (Revised 10th ed.) (in Japanese)

Issued June 30, 2024

108 pages, full color, fully illustrated, 300 yen + postage

If you would like to obtain a copy, please send
your zip code, address, name, number of books, and phone
number to Anzai's e-mail address: jsanzai@yahoo.co.jp



New Trends in the “Comfort Women” Trials: “Sovereign Immunity”

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

■Textbooks with the emperor-centered view of history passed certification?

July 2024, marks the 78th "Wednesday Action" held at the west exit of Shinjuku Station on the third Wednesday of each month after noon by citizens' groups in the Tokyo metropolitan area working on the “comfort women” issue. As we give speeches and distribute flyers to passersby at the same place every month, we can feel the “atmosphere” of Japanese society, but what we feel keenly these days is the indifference to the “comfort women” issue. The only people who ask questions by looking at the flyers and panels in various languages are foreign tourists and exchange students, and most Japanese people seem to be saying, "Hasn't the “comfort women” issue been resolved by now?"

In my opening speech, I had to mention the events of the past month, such as the fact that a junior high school history textbook written by the company that upholds the imperialist view of history, headed by Tsuneyasu Takeda, has finally been approved by the Ministry of Education, Culture, Sports, Science and Technology (MEXT), which makes me feel angry and disappointed.

The revisionist movement to eliminate description to “comfort women” from textbooks has been ongoing since the late 1990s, but the MEXT's decision to pass a textbook full of fake information, such as "There is no evidence that Korean women were forcibly taken away from their homes" and "They were paid to work," is also very serious.

■The Korean 'comfort women' court ruling denying 'sovereign immunity'

In light of this situation, it was the most positive breakthrough news in a long time that the Seoul High Court ruled in favor of the plaintiffs in the second “comfort women” lawsuit filed by the victims and their families against the Japanese government in November 2023. The Seoul District Court dismissed the plaintiffs' lawsuit in April 2021, applying “sovereign immunity” under customary international law, which states that "a state is not subject to the jurisdiction of another state." The High Court of Appeals, however, gave priority to the principle of universal respect for human rights and did not apply “sovereign immunity” to cases of crimes against humanity such as the Japanese “comfort women,” and ordered the Japanese government to compensate each of the “comfort women” with approximately 200 million won (approximately 23 million yen). The Japanese government strongly protested against the decision, claiming that it was a "violation of international law" and "extremely regrettable," but did not appeal the decision, which became final on December 9, 2023.

Certainly “sovereign immunity” has been a "principle" under international law, but it is no longer absolute these days. Individuals whose human rights have been violated under the regime of another country are now entitled to have their rights redressed by their own courts. In January 2021, the Seoul Central District Court ruled in favor of the plaintiffs in the first "comfort women" lawsuit, without applying "sovereign immunity." The Japanese government condemned this as "an impossible decision under international law," but looking around

the world, you will see a series of what the Japanese government calls "impossible decisions" in Italy, Greece, Brazil, Ukraine, the United Kingdom and elsewhere.

Brazil's Supreme Court has clearly denied Germany's "sovereign immunity" in a case involving the sinking of a Brazilian fishing boat by a German submarine during World War II. Ukraine's Supreme Court also denied Russia "sovereign immunity" in a case brought against Russia by the families of Ukrainian war dead during the 2014 Russian invasion. In the United Kingdom, it also rejected Saudi Arabia's "sovereign immunity" in a case in which a British human rights activist injured by Saudi agents sued Saudi Arabia.

■Future possibilities left for Japanese military victims and their families

In 10 civil lawsuits brought against the Japanese government by victims of "comfort women" from Asian countries in Japanese courts, all claims had been dismissed by 2010. Although the plaintiffs in each country were angered and disappointed by this defeat, there is still a possibility for the future if they can sue the Japanese government in the courts of the victimized countries as well.

Lee Yong-ju, one of the plaintiffs who won the case in 2023, held a bouquet of flowers in her hands at the press conference and said, "It was a long trial, but we finally got a verdict like this. I hope that Japan will sincerely apologize and compensate the victims while even one of them is still alive," she said proudly. On January 25, 2024, a Japanese "comfort women" support group invited 10 Korean lawyers who fought the trial and held a symposium to discuss the significance of the verdict. On May 10, 2024, Lee Na-young, head of the Korean Council for Justice and Remembrance and Mina Watanabe from wam discussed "the implications and challenges of the verdict" at the "Korea-Japan Platform" seminar.

Then, in April 2024, we received news that the families of victims of sexual violence in Shanxi Province, China, had filed a lawsuit against the Japanese government in Chinese court. This was big news. When the Chinese women victims brought their cases to the Japanese courts, their daughters and sons did their best to quietly watch and support them behind their mothers' backs. Now, the families of the victims have risen up to take the case to court, carrying on the wishes of their mothers, who are now deceased. A Japanese citizens' group, "Association to reveal the reality of Japanese military sexual violence in Shanxi Province" that has been supporting the trial of Chinese victims, was so moved by the news that it immediately issued a statement to support the lawsuit.

We are overwhelmed by the courage and determination of victims of sexual violence by the Japanese military and their bereaved families to appeal to the Korean and Chinese courts as a last resort. In order to respond to this sincere desire, we who were born in Japan, Japan, the aggressor in the war, have no choice but to change the Japanese government, which stubbornly refuses to acknowledge its own responsibility for the war and colonial rule.

(Translated by Miki Otsuka)



Peace education in a time of war: the Museum of Peace in Rivne, Ukraine as a space of memory making and hope

Oksana Marchuk, Liliia Melnychuk, Tamara Paguta, Yanina Pocheniuk, Agnieszka Bates, Yesid Paez & Anne Parfitt

The following is an abstract.

Peace museums play an important role in peace education by offering visitors informal and non-formal education. As sites of remembrance, peace museums are rich pedagogical spaces for experiential learning and reflection. Educating children in the spirit of peace, tolerance and harmony between nations has been central to the work of the Museum of Peace in Rivne in Ukraine. Whilst peace museums usually engage in peacebuilding and memory making in times of peace, post conflict, this article reports on the work of the Museum in Rivne in a time of war. Wartime brings difficult questions about engaging in peacebuilding in the face of military aggression and about sustaining memory- making work when violent conflict makes memories too immediate and painful. As explained in the article, the reinvigorated peacebuilding effort at the Museum in Rivne demonstrates that, in a time of war, it is even more important to promote peace, in opposition to war. Through the annual event 'I Vote for Peace', the Museum has sought to create a network of schools committed to global tolerance and peacekeeping, as well as offer Ukrainian children a space for talking about their experiences and their hope for a peaceful future.

Journal of Peace Education, 21:1, 16-33, DOI: 10.1080/17400201.2023.2276417 (2024)

The details are available at <https://doi.org/10.1080/17400201.2023.2276417>.

(Kazuyo Yamane: editorial member of the Journal of Peace Education)



Oasis of Peace

Wahat al-Salam – Neve Shalom (pronounced “waahat’ as-salaam/nevei shalom”) is Arabic and Hebrew for Oasis of Peace: is a village of Palestinian and Jewish citizens of Israel dedicated to building justice, peace and equality in the country and the region. Situated equidistant from Jerusalem and Tel Aviv-Jaffa, the community was established in 1970 by Fr. Bruno Hussar on land of the Latrun Monastery. It is a model of equality, mutual respect and partnership that challenges existing patterns of racism and discrimination as well as the continued conflict. The community has established educational institutions based on its ideals and conducts activities focused on social and political change. Many of the village members work in peace, justice and reconciliation projects. It has a population of 70 families and will grow to 150 families. (<https://wasns.org/>)

The following article is from this website.

The Gallery and the War
Dyana Shaloufi-Rizek, curator of the Oasis Art Gallery

[January 3, 2024](#)

In the month of October, I was in the process of returning art works to their owners. The “Us and Them” exhibition had been very meaningful and powerful, which made the ensuing need to stay close to an air raid shelter emotionally difficult. I had to set out on a journey of learning to choose the new works for the next exhibition.

Suddenly, a drastic event befell us – a huge one out of the series of them in the political conflict we are a part of. That event has only intensified, and it has still has not enabled us to return (to normality).

A few months have passed since that day, but it feels like long years, and I, like everyone else, am still shocked by what happened and is happening. Lots of crying, questions and concerns. Death and destruction encroach, and I try to take care of myself, my house and family, the village and, of course, the gallery.

In the first month of shock, I dragged myself to the gallery with deep concern. Little by little I worked on myself. I visited an art studio and began to express myself in painting, something that frustrated me. I started surfing the internet to find out what happens to artists and how some of them express themselves – silently, verbally and artistically – each in relation to their inner grief.

I started collecting information, for example, the names of artists who are living, as well as the names of those who have passed away, and the galleries that were damaged or destroyed, from the Gaza border to the Gaza strip.

And what about Palestinians and Jews from around Israel? I discovered a complete disconnect between artists of the two peoples. I came to feel the enormous fear and caution in self-expression among Palestinian artists as a result of the military regime to which we have returned. I discovered attitudes and expressions that I had never imagined coming from those Jewish artists. “Where are my friends?!” I cried out in great pain. I found some, of course, and stayed in contact with artists in the expectation that the easing up of restrictions and tension would bring them back to themselves, and for some of them it did...

Digging deeper

There was chaos all around us, and it was and continues to be a shock to all of us. But I believe that every experience has a meaning, including the grief and intense pain we experience. There is no intention to postpone for the sake of postponement. I want to make changes to fit the new, evolving situation. The meeting around works of art or around ourselves allows open discussion; it allows the opening of new windows of awareness and curiosity. The responsibility for sanity is in the hands of all of us and my responsibility is to be the conduit for achieving the desired result. I don’t give up; but I have to act wisely. I still have the passion for this important project.

The gallery started with the intention of benefiting others. Right now, it needs restoration in order to survive and continue this important means of giving to others.

<https://wasns.org/the-gallery-and-the-war/>

Note: The above article shows some parts of the original article. (Kazuyo Yamane)

Open letter by Gaza academics and university administrators to the world

By Gaza Academics and Administrators

(Reposted from: [Aljazeera. May 29, 2024](#))

The following letter to the world by scholars and university administrators in Gaza has been published. It also mentions the destruction of museums. (Kazuyo Yamane)

Our families, colleagues, and students are being assassinated, while we have once again been rendered homeless, reliving the experiences of our parents and grandparents during the massacres and mass expulsions by Zionist armed forces in 1947 and 1948.

Our civic infrastructure – universities, schools, hospitals, libraries, museums and cultural centres – built by generations of our people, lies in ruins from this deliberate continuous Nakba. The deliberate targeting of our educational infrastructure is a blatant attempt to render Gaza uninhabitable and erode the intellectual and cultural fabric of our society. However, we refuse to allow such acts to extinguish the flame of knowledge and resilience that burns within us...

We also urge all universities and colleagues worldwide to coordinate any academic aid efforts directly with our universities...

We emphasise the urgent need to reopen Gaza's education institutions, not merely to support current students, but to ensure the long-term resilience and sustainability of our higher education system. Education is not just a means of imparting knowledge; it is a vital pillar of our existence and a beacon of hope for the Palestinian people...

We call upon our colleagues in the homeland and internationally to support our steadfast attempts to defend and preserve our universities for the sake of the future of our people, and our ability to remain on our Palestinian land in Gaza. We built these universities from tents. And from tents, with the support of our friends, we will rebuild them once again.

Some parts are introduced here. The details are available at the following website.

<https://www.aljazeera.com/opinions/2024/5/29/open-letter-by-gaza-academics-and-university-administrators-to-the-world>

What was not depicted in the film "Oppenheimer"

Kazuyo Yamane

The movie "Oppenheimer" was screened in Japan, but the suffering of the Hibakusha and the scientist Joseph Rotblat, who refused to produce the atomic bomb, were not depicted. There is an interesting article on the blog of the Peace Museum in England (scheduled to open in a new location on August 10).

Oppenheimer and the Anti-Nuclear Movement

July 28, 2023 Blog of the Peace Museum in Bradford: September 21, 2023

The release of the movie Oppenheimer this month has sparked a lot of public conversation about nuclear weaponry, how it was first developed, and the moral dilemmas faced by those who worked on the project. This blog post will look at how the story explored in the film links to our collection at The Peace Museum, and at the response from contemporary peace activists working for nuclear disarmament around the world.

J Robert Oppenheimer is the scientist at the center of the new film, which largely focuses on his work on The Manhattan Project. The US project, which ran from 1942 to 1946, saw a team of scientists develop two types of atomic bombs, one of which was tested in New Mexico in July 1945. This type of bomb would go on to be used in the bombings of Hiroshima and Nagasaki less than a month later, an event which Oppenheimer told President Truman made him feel that he “had blood on his hands”. The initial blasts killed an estimated 214,000 civilians, with many thousands more dying in the following years as a result of radiation sickness.

While his opposition to continued nuclear development, and past ties to the Communist Party, saw him go to trial in 1954 and lose his position working with the government, Oppenheimer’s concerns about nuclear weapons did have an impact. His influence on President Eisenhower could be seen within his 1953 “Atoms for Peace” speech, which highlighted the importance of using nuclear research for peaceful development rather than war. Although some have argued that the message of this speech was not meant sincerely, the phrase ‘Atoms for Peace’ was used by peace activists in the years following, as seen on some of these badges from our collection:

One figure from the Manhattan project who didn’t make it to the big screen is Professor Joseph Rotblat. Rotblat was the only scientist who left the project, upon realizing the potential devastation that the atomic bomb could cause, and the fact that Nazi Germany was not developing similar weapons. He spent the rest of his life campaigning for the abolition of nuclear weapons, including founding the Pugwash Conferences on Science and World Affairs; he received the Nobel Prize for Peace in 1995 for his work with Pugwash. Upon his death in 2005, The Peace Museum received a number of his personal items, including his glasses, typewriter, and this calculator.

Estate of Joseph Rotblat

The release of the film has led to mixed responses from peace groups, with some suggesting it failed to show the true horrors caused by the testing and deployment of the atomic bombs, and some seeing it as an opportunity to highlight the importance of disarmament today. Amongst those groups keen to use the release of the film to open discussions around nuclear disarmament is the Nuclear Free Local Authorities, who have emphasized that the issues explored in the film remain pertinent today. In a recent media release, NFLA Steering Committee Chair Councillor Lawrence O’Neill said:

“Faced by the awful, awesome might of nuclear weapons, it is understandable for individuals, or even Councils, to feel powerless against the threat, but we can all do something to work to make our world more peaceful and nuclear free. Even Oppenheimer and many of the prominent scientists who played a part in the development of the atomic bomb, such as Albert Einstein and Joseph Rotblat, grew to revile it and to instead dedicate themselves to disarmament.”

The film has certainly made Oppenheimer a household name for a new generation, who may not have been familiar with his work or later opposition to nuclear weapons. At the same time, the film has faced criticism from the Campaign for Nuclear Disarmament, amongst others, for failing to show the negative impact of the project. Carol Turner, co-chair from the London branch of CND, said:

“The overall impact of the film is unbalanced – people leave the theatre thinking how exciting a process it was, not thinking ‘God, this was a terrible weapon of mass destruction and look what’s happened today”

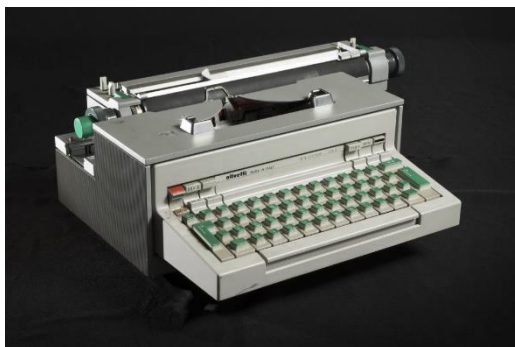
Oppenheimer’s reservations were in part due to a fear of an escalating arms race if the US was to continue developing more powerful weapons. Since the 1950s, the nuclear arsenals of countries around the world have grown substantially, with 9 countries now possessing nuclear weapons. While these weapons bear some relation to those created during the Manhattan Project, they are much more powerful than those developed by Oppenheimer and his fellow scientists – some are up to 80 times more powerful than the bomb dropped on Hiroshima.

One of the aims of The Peace Museum is to make our audiences think about violence and experiences of war, and to tell the stories both of peacemakers from the past, and those who are working to make the world a better place now. You can see some of the objects from our collection, including the personal items of Joseph Rotblat, on our collections site here.

<https://www.peacemuseum.org.uk/oppenheimer-and-the-anti-nuclear-movement/#>

2020 Objects of Peace: Joseph Rotblat Typewriter

December 25, 2020 [Blog](#): September 22, 2023



The Peace Museum has launched a crowdfunding campaign to help build The Peace Museum of the Future. As part of the campaign 20 ambassadors have chosen an object from our collection to talk about its importance in the history of peace and why it is significant to them.

Peter Van Den Dungen, Trustee, has Joseph Rotblat’s Typewriter and wrote as follows:

“Among my favorite artefacts of The Peace Museum is Joseph Rotblat’s typewriter, one of several personal belongings that were gifted to the museum after he died in 2005. He was a nuclear physicist who during World War II was part of the Manhattan Project in Los Alamos (Nevada, US), developing the world’s first atomic bombs. When it became clear that Nazi-Germany was not developing such a weapon, he was the only scientist who decided to leave, convinced that the world was better off without such a new and terrifying instrument of death and destruction.

Rotblat became a leader in the global campaign for the abolition of nuclear weapons and war. He was a signatory of the important Russell-Einstein Manifesto (1955) and became a central figure in the Pugwash Conferences on Science and World Affairs. In 1995, on the 50th anniversary of the atomic destruction of Hiroshima and Nagasaki, Rotblat and Pugwash shared that year’s Nobel Peace Prize. His great merits had been recognized long before when, in 1973, the University of Bradford awarded him an honorary doctorate, the first university to do so.

From the Pugwash office opposite the British Museum in central London, flowed a constant stream of his scientific publications as well as popular appeals. The typewriter is a symbol of his unwavering belief that the pen is mightier than the sword.”

<https://www.peacemuseum.org.uk/2020-objects-of-peace-joseph-rotblat-typewriter/>

(With thanks to Dr. Peter van den Dungen)

Japanese American Art and Museum for Peace

Kazuyo Yamane

I would like to share with you a portion of an article about the artwork of Machiko Harada titled "Reimagine Peace, No Matter How Long the Path" It is interesting to see the works of artists who had no war experience.

As part of *Hyperallergic's* Emily Hall Tremain Journalism Fellowship for Curators, Machiko Harada examines how Japanese and Japanese-American artists address the painful legacy of US concentration camps during World War II.

Next year marks the 80th anniversary of the end of World War II, yet the world still finds itself in uncertain circumstances, rampant with war and unjust violence. The US concentration camps for Japanese Americans were the most inhumane consequence of WWII situated on the mainland of the US. For many Japanese and Japanese-American communities, the pain associated with it remains unforgettable. At its core, this issue raises crucial concerns for today's global conflicts resulting from anti-immigration, racism, xenophobia, and forced assimilation.

As a Japanese person, I am aware of Japan's imperialist impulses that led to its participation in the war. The horrific aftermath of that war has led the general public in Japan to feel a deeper sense of responsibility to continuously advocate for human rights and pacifism. RE/IMAGINE PEACE invites readers to look at a historical event through various narratives, perspectives, and imaginations, providing a more comprehensive picture of this history. These artistic interventions help us better understand and gain sympathy for others. While it may be impossible to fully comprehend the pain of others, I still believe that by imagining and empathizing we can come closer to peace.

This online exhibition features five contemporary Japanese and Japanese-American artists addressing the history of US concentration camps during WWII.

A New Life

Japanese immigration to the United States began in 1868, the dawn of the Meiji era in Japan. Initially, many Japanese sought new opportunities by immigrating to Hawaii, which was not yet annexed, and later to the West Coast. As the number of Japanese immigrants increased, so did the level of discrimination they experienced. Before the enactment of the Immigration Act of 1924, approximately 200,000 Japanese migrated to Hawaii. Around 180,000 migrated to the mainland, landing at the ports of San Francisco, California, and Tacoma, Washington.



Carrie Yamaoka, “Archipelagoes panel #15A” (1991-1994/2019), chemically altered gelatin silver print, 20 x 16 inches (courtesy of the artist)

Heart Mountain: WWII concentration camp for Japanese Americans in Wyoming. Originally named Heart Mountain by the Native American Crow tribe because they said the mountain resembled a buffalo heart. One of my aunts and two of my uncles were interned there.” — Carrie Yamaoka

Ongoing Struggles

The works introduced in this online exhibition are created by artists from a generation that did not witness the camp era. They read and interpret limited memories and archives, supplementing them with imagination to confront the challenging history. The experience of traversing time through the perspective of contemporary artists looking back at the past makes visible facts and connections that were not apparent from the position of the individuals involved, serving as momentum to anticipate the future from the present.

It is hoped that this viewing experience will linger in readers’ memories, providing an opportunity to reconsider approaches to peace in light of the current urgent conditions that ultimately result in war, as they did 80 years ago.

Editor’s Note: There are other artworks, but they are not included here because of the limit of space. Please see the link, <https://hyperallergic.com/876231/re-imagine-peace-no-matter-how-long-the-path/>

There is Heart Mountain Interpretive Center in Wyoming: <https://www.heartmountain.org/>

The Center is introduced in the book of *Museums for Peace Worldwide* (2020).

(With thanks to Dr. Peter van den Dungen)



“Joyful Connections” by Pegge Patten 2024