

# INTERNATIONAL NETWORK OF PEACE MUSEUMS

Newsletter no 10

October 1998

## THIRD INTERNATIONAL CONFERENCE OF PEACE MUSEUMS

As extensively reported in the previous issue of this newsletter, the Third International Conference of Peace Museums will be held in Osaka and Kyoto from 6th-10th November (with field work visits to either Hiroshima, Nagasaki or Okinawa from 11th-13th November).

The Secretary-General of the conference's Organizing Committee, Professor Atsushi Fujioka, reports that more than two hundred participants are expected to attend, making it thus by far the largest conference of its kind. The international interest in the event is demonstrated by the fact that nearly eighty applications from 27 overseas countries from all over the world have been registered, with participants from, e.g., Cambodia, Canada, China, India, Kenya, Korea, Pakistan, South Africa, Uzbekistan, Vietnam as well as Europe and the U.S.A.

In addition to the scheduled programme, participants will be able to call extra meetings on topics of their own choice; such 'free gatherings' will be held in the evening. Anyone who is interested in proposing or organising an open session is requested to contact the Organizing Committee as soon as possible with details of the agenda of the meeting (and the proposed time) so that room bookings can be made in advance.

Participants with a special interest in utilizing computer technology in order to enrich museums, or in building a global network of peace museums on the Internet, are also asked to inform the Organizing Committee as a matter of urgency.

Professor Fujioka writes: 'We welcome any proposals, comments, or questions from all of you. We, the Organizing Committee, would like to do our best in order to give you a fruitful and pleasant stay in Japan. I look forward to seeing you and talking with you in Japan.'

## PEACE MUSEUM IN THE PEACE PALACE

On the occasion of the centenary of the First Hague Peace Conference, major non-governmental and official peace conferences will take place in The Hague next May (see newsletter no. 9 on Hague Appeal for Peace). It is pleasing to be able to report that, as part of the celebrations, a permanent exhibition or museum will be inaugurated in the Peace Palace, the building which was initially constructed to house the Permanent Court of Arbitration - the most significant outcome of the 1899 conference.

Since its opening in 1913, the Peace Palace has shown several exhibitions on the evolution of the idea of peace, international organization, and international law, and the notion of a permanent exhibition or museum was cherished by the eminent peace historian and long-serving director of the Peace Palace Library, Dr. Jacob ter Meulen (1924-52).

Dr. Arthur Eyffinger, Librarian of the International Court of Justice and formerly deputy director of the Peace Palace Library, is now bringing his predecessor's dream to fruition. He writes:

'In May, 1999, conferences at The Hague and St. Petersburg will commemorate the centenary of the First Hague Peace Conference and discuss the present-day relevance of its conventions.'

Within the context of this commemoration, at the Peace Palace in The Hague a Museum or permanent exhibition will open its doors to illustrate what is generally known as The Work of The Hague.

On the basis of the rich collections of the Peace Palace or Carnegie Library and the archives of the Courts seated in the premises, the exhibition will cover:

- the history of the idea of peaceful settlement of disputes
- the rise of the Arbitration Movement

- the history of the two Hague Peace Conferences of 1899 and 1907
- the genesis and history of the Permanent Court of Arbitration (founded in 1900)
- the story of the building of the Peace Palace
- the history of the Permanent Court of International Justice (1922-1945)
- the genesis, achievements and prospects of the International Court of Justice (1946-)

The Museum, which is expected to be inaugurated mid-May 1999, will be open to the public within the context of guided tours.'

For further details, please contact Dr. A. Eyffinger, The Peace Palace, Carnegieplein 2, NL-2517 KJ The Hague, The Netherlands.

### GANDHI MUSEUMS IN INDIA & PEACE MUSEUMS WORLDWIDE: OPPORTUNITIES FOR COOPERATION

By Peter R  he

When it comes to the question of how to solve the various current conflicts we face in today's world, peace activists and peace researchers, the common person and sometimes even politicians consider nonviolent means. Since Mahatma Gandhi is known as the 'Apostle of nonviolence', his thoughts about Love, Truth, and Nonviolence are discussed in virtually all parts of the world. Without diminishing the achievements of other nonviolent fighters for human rights, it can be said that Gandhi is the representative of peacemakers and peacekeepers and by his deeds he undoubtedly influenced many peace, ecological, social and human rights movements, even the women's movement to some extent.

Many people in the West realize that Gandhi's message is time- and borderless and highly relevant today. But what do we know about Gandhi? Where do we get our information from? Although more than 10,000 books have been written on Gandhi and his philosophy, most of them are in Hindi or other Indian languages (or in English but published in India and therefore difficult to obtain in the West). Although the interest among the public is increasing, also thanks to the excellent film by Sir Richard Attenborough, comparatively little has been written about Gandhi in the West. As a result, many interpretations and analyses lack quality and thus lead

to insufficient or even erroneous conclusions. Due to the efforts of individuals, several institutions have been founded in recent years, mainly in Europe but also in the U.S.A., Australia, and elsewhere, with the aim of popularising Gandhi's life and work. Since they are all rather small institutions with limited means, they are not really able to satisfy the need for in-depth information.

On the other hand, there are numerous Gandhi(an) institutions in India preaching and practising voluntary simplicity, independent village industries, tolerance of religions, etc. They are engaged in so-called *Sarvodaya* work, which means working for the 'welfare of all', and by this putting Gandhi's ideas into practice in the political, social and educational field. The major institution coordinating most of these activities is the Gandhi Memorial Trust (Gandhi Smarak Nidhi) with its centre in Delhi. This institution also runs seven Gandhi museums located in different parts of the country.

These museums, and other similar institutions as well, are fairly well equipped with material by and about Gandhi. Generally, they have large libraries, films, photographs, audio-tapes, exhibitions, not to speak of Gandhi's belongings or replicas of them. With quite some effort, as far as finances and staffing is concerned, the museums were established in the 1950s and 60s when a Gandhian spirit was still about in the country. They were designed and run by associates of the Mahatma who participated in India's Freedom Struggle and therefore well experienced and qualified people. The same people are working in the Gandhi museums to this day but there is no new generation following up. Why is this?

Although there are still a good number of Gandhian institutions in the country, it can be said that Indian society is drifting away from Gandhian principles. The young generation prefers to attend computer classes and to join high-tech companies rather than to become (comparatively low-paid) workers or employees in a Gandhian institution. India has become the tenth largest industrial nation and the new middle class aims to live a life of Western standards in a city rather than to become self-sufficient and eco-friendly farmers in a village. Generally, it can be said that in India today Gandhi is a subject of interest to (almost exclusively) artists and academics. He can be seen as a statue on a pillar everywhere but his teachings do not reach the heart of the people anymore.

The frustration amongst the 'true Gandhians' is great. Focussing here on the research institutions on Gandhi and Gandhi museums, most of them are in a neglected condition due to the lack of (deeper) interest taken by the present generation in India. The institutions do not keep up with the technical developments in museology and many of them still use the same equipment they used forty years ago. Many people in India think that Gandhi is dying a second and final time now. They do not know about the growing interest in Gandhi's philosophy in the academic and 'practical' world of the West. The term 'Gandhian' in India has become synonymous with 'oldfashioned' and 'outdated'. Valuable material which could help to gain a realistic picture of Gandhi, his times and the context he worked and lived in, is deteriorating, due to mishandling and sheer neglect.

For many years, I have visited the Gandhi museums and Gandhi research institutions and have kept up good contact with the people working in them. I believe there is an urgent need for Western individuals and institutions, particularly the peace and human rights museums, to enter into contact with the Indian Gandhi museums and similar institutions in order to engage in a constructive exchange of views and experiences (also concerning exhibition material, technical equipment, etc.). Even though communication with India is not always easy, with some patience and persistence both sides would certainly be able to derive a good deal of benefit from it.

I am here representing only my personal views and have not sought authorization by any of the Gandhi institutions concerned (and listed below). However, many of my Indian friends working at Gandhi museums or research institutions agree that some kind of collaboration, partnership or cooperation ('sister/brother' institution) could help them greatly to survive. They do not, however, believe that such cooperation with a Western institution is possible or that there is sufficient interest in the West in Gandhi or in cooperating with an Indian Gandhian institution. Based on my own experience, I think we can prove them wrong!

The following is a list of some of the key museums and institutions concerned:  
National Gandhi Museum; Secretary: Mr. Y.P. Anand  
Rajghat Colony, New Delhi 110-002

Mani Bhavan Gandhi Sangrahalaya; Secretary: Dr. Usha Mehta, 19 Laburnum Road, New Gamdevi, Mumbai 400 007

Harijan Ashram Gandhi Sangrahalaya; Secretary: Mr. Amrutbhai Modi, Ashram Road, Ahmedabad 380 027

Gandhi Sangrahalaya Sevagram Ashram; Secretary: Mr. Kanakmal Gandhi, P.O. Sevagram, Wardha 442 102

Gandhi National Memorial Society; Secretary: Mrs. Shobana Ranade, Aga Khan Palace, Nagar Road, Pune 411 014

Gandhi Smarak Sangrahalaya (Gandhi Memorial Museum) Mahatma Gandhi Road, Tallakulam, Madurai 625 020

Gandhi Smarak Sangrahalaya (Gandhi Memorial Museum) 14 Riverside Road, P.O. Barrackpore, Dist. 24 Parganas, Pin 743 101

Gandhi Smarak Sangrahalaya (Gandhi Memorial Museum); Secretary: Dr. Razi Ahmad, Ashoka Raj Path, Patna 800 001

Peter R  he can be contacted at the following address: c/o Dinodia Picture Agency, 13 Vithoba Lane, 2nd Floor, Vithalwadi, Kalbadevi, Mumbai 400 002, India. Phone: + 91-22-201 4026; fax: +91-22-206 7675; e-mail: [peterruhe@hotmail.com](mailto:peterruhe@hotmail.com)  
See also Newsletter no. 8, p. 11.

## DEVELOPMENTS IN ITALY AND SPAIN

In Italy, the **Centro Studi Sereno Regis** is planning to organize a permanent exhibition in Turin about civilian-based defence and nonviolent struggles in the history of the twentieth century. This is meant to be a contribution to the promotion of a culture of nonviolence in accordance with the proposal of the Nobel peace laureates. The organization is a peace research centre which hosts the Italian Peace Research Institute as well as the regional board of M.I.R. (the Italian affiliate of the International Fellowship of Reconciliation, I.F.O.R.) and of **Movimento Nonviolento** (the Italian affiliate of War Resisters International, W.R.I.).

The exhibition will comprise six sections, as follows:

1. Liberation struggles against colonialism: Indian case study.
2. Civilian-based defence against Nazism and Fascism: (a) in Europe; (b) in Italy.
3. Struggles against Apartheid: (a) in the U.S.A.; (b) in South Africa.
4. Liberation struggles against totalitarian systems in the East: (a) Prague, 1968; (b) Tiananmen Square; (c) 1989 in Europe.
5. Liberation struggles against dictatorships: (a) Philippines case study; (b) Nonviolent resistance in Latin America.
6. Peace movements: (a) Conscientious objectors movements; (b) Vietnam anti-war movement; (c) Antinuclear movements; (d) Nonviolent movements (I.F.O.R., W.R.I., Quakers, etc.); (e) Nonviolent feminist movements.

The president of the **Centro**, Dr. Giovanni Salio, would welcome suggestions about the location of relevant documentary material and offers of suitable exhibits. Contact: Centro Studi Sereno Regis, Via Garibaldi 13, I-10122 Torino, Italy. Tel.: +39-11-532 824; Fax: +39-11-515 8000; E-mail: [regis@arpnet.it](mailto:regis@arpnet.it); web: <http://www.arpnet.it/~regis>

In Milan, the plans for a peace museum have moved into a new phase; the museum will be hosted in the centre of the city by the 'Societa' Umanitaria', one of the main cultural centres in Italy (founded at the end of the last century and concerned with the provision of adult and workers' education). Piera Nanetti Caramellino would welcome offers of assistance and of peace literature at the following address: Museo della Pace, c/o Progetto Nestore, Att. Dott. Nannini, Direttore Societa' Umanitaria, Via Daverio 7, I-20100 Milano, Italy.

In April, a new museum was opened in Gernika in the Basque Country: the **Gernika Museum** (Gernika Muscoa). The centre-piece of the three exhibitions is the bombing of Gernika (1937) during the Spanish Civil War. There is also an exhibition depicting the history of Gernika through watercolours by Fernando Hierro. The third exhibition is entitled 'Brussels, a forerunner to Gernika (1695-1937)' and documents the destruction of the city (then capital city of the principate of the Netherlands, lands ruled by the Spanish Crown) by French troops in August 1695. At present, the museum has five exhibition rooms (three large ones, and two smaller ones); this will be doubled

in the near future. Further details can be obtained from Iratxe Momoitio Astorkia at the Gernika Museum: Foru Plaza 1, 48300 Gernika-Lumo, Bizkaia (Basque Country). Tel.: +34-94-627 0213; Fax: +34-94-625 7542

### EXHIBITION *ConverArt*: THE ART OF DISARMAMENT

An exhibition entitled *ConverArt - the art of disarmament* was opened in the Landesmuseum in Münster (Germany) on 21st August and will be on display until 27th September. The exhibition takes place in the context of the 350th anniversary celebrations of the Westphalian Peace and is an initiative of the Bonn International Center for Conversion (BICC). The Center has designed an information exhibition entitled 'Disarmament and Conversion after the Cold War' which accompanies the works of art on display. They were selected by an expert jury and are the result of an art competition initiated by BICC for students at art and media colleges in Germany as well as their partner colleges abroad.

The rationale for the competition and exhibition is explained in BICC's leaflet as follows: 'War times and the military with their pictures of destruction and violence have always provoked a greater artistic reflexion than times of peace. However, the idea "swords into ploughshares" symbolized ways of transition and a very practical impulse of the human will for change. Conversion is the re-orientation of military resources in favour of a civilian use, profitable to society.

Since the end of the Cold War, the necessity and the possibility of conversion on a larger international scale has arisen for the first time: a drastic cut in military budgets, millions of redundant soldiers and employees of the arms industry, thousands of hectares of deserted military installations and tons of surplus weapons or munitions have turned into a very concrete challenge to the human imagination, the political, economical and technical abilities to implement this obvious change.

BICC has asked art students for their imaginative ideas for conversion of today's legacy of "military culture". Both the "hardware" of arms production and the military remnants in the minds of people have become topics of the *ConverArt* contributions'.

The exhibition is likely to be shown elsewhere in Germany later in 1998 and in 1999-2000 (Weimar, Bonn, Berlin, EXPO 2000). Peace museums which are interested in hosting the exhibition should contact Dr. Corinna Hauswedell, BICC, An der Elisabethkirche 25, D-53113 Bonn, Germany.

Tel.: +49-228-911 96-39; Fax :+49-228-24 12 15;  
E-mail: [ch@bicc.uni-bonn.de](mailto:ch@bicc.uni-bonn.de);

Internet: <http://bicc.uni-bonn.de>

(See also the item on Meeder under Network News, below).

### EXHIBITING PEACE BY MEANS OF PUBLIC MEMORIALS: DILEMMAS

By Terence Duffy

We do not have to look far in so many societies for impressive public memorials and commemorations of war. War memorials and (most poignantly of all) war graves are the physical reminders of the conflicts of the past. They seem to evoke the tragedy in our thinking - that these deaths have not all been in vain. But conflict is a messy and complicated business and all the more so when the conflict is within communities and not just between nations. The creation of the post of Northern Ireland Victims Commissioner is a tangible expression of the resolve of governments on both sides of the Irish border to tackle the sensitive issue of remembering the victims of the Irish conflict. The Irish 'troubles' have raged on intermittently since 1968 and have created a residuum of ethnic bitterness across a highly sectarian landscape. The tragic bombing at Omagh on 15th August which left twenty-eight dead and hundreds injured is a reminder of the brutality of that conflict. A tentative peace seems to have been achieved, but the war against sectarianism has barely begun.

As part of these efforts, plans are now afoot to create a Northern Ireland Memorial for the victims of the conflict. Meritorious as this idea is, the proposal has created considerable public debate as to who precisely are the victims. One trusts that such a project can be genuinely inclusive - but this may be a forlorn hope.

The government of the United Kingdom faces the difficult task of exploring what it sees as 'ways to recognise the pain and suffering felt by victims of violence' in Northern Ireland. The outcome is likely to be a new memorial which the Northern Ireland Minister, Ms Marjorie Mowlam, hopes will reflect 'both the sorrows of the past and hope for a stable

future'. This exercise has resonance for so many countries which have embarked on the task of promoting common understanding towards past conflicts, even when the violence has clearly ended.

Of the approximately 3,600 people killed in the Northern Ireland conflict between 1969-1997, 53% were civilians with no affiliation to either the security forces or any paramilitary organisation. A further 28.8% were members of the security forces, roughly half of them citizens of Northern Ireland. About 12.5% of the dead were Republican paramilitaries and just over 3% were Loyalist paramilitaries. All of these deaths have to be considered against the modest dimensions of the 1.6 million population of Northern Ireland. This is a tragic scale indeed, both quantitatively and qualitatively. The dead cannot be restored to life and one has to think also of the living victims of those incidents (the families and loved ones) whose lives have been scarred and diminished by these events. It is difficult to know how the victims of the tragedy of the conflict in Northern Ireland, which encompasses the entire community, are to be remembered in ways that will be acceptable to all.

It is quite clear that public provision for such an act of remembrance has been both important and also problematical in many countries. A visit to the American capital will include the Korea and Vietnam Memorials where the honoured in two great conflicts are the dead of one side - the American side. So, while the Vietnam War was a source of intense domestic controversy within the USA, the ultimate form of the memorial is a list of the names of the revered 'war dead'. It is highly doubtful if such memorials can truly be regarded as exhibiting peace. In Spain, the vast monument at Valle de los Caídos, the 'Valley of the Fallen', remembers the thousands of victims from both sides in the Spanish Civil War. However, the reality that it is also the final resting place of General Franco, victor of that war, diminishes its capacity to act as a genuine place of remembrance.

Likewise, Cambodia's Choeung Ek, the memorial of the notorious 'killing fields', is a propaganda-piece against the Khmer Rouge, rather than a genuine place of remembrance for the innocent victims of 'year zero'. Israel's Yad Vashem Memorial and other Holocaust museums (in Israel and elsewhere) reflect the solidity of the world-wide Jewish people in the face of the appalling experience of the Holocaust.

However, it is only very slowly that their experience is being translated into a wider concern with issues of international understanding and concern with human rights. It is to be hoped that any memorial in Northern Ireland may find a way to be genuinely inclusive so that it can conceive of the concept of 'victim' in its broadest sense.

In looking at the range of possible proposals for a physical memorial of the Northern Ireland conflict, a number of main themes has surfaced. These have been discussed thoroughly in a report on this subject prepared by the Victims Commissioner, Sir Kenneth Bloomfield. Of particular interest has been the idea of a Memorial National Park. The understandable concern of families has been that the death of their loved ones in the conflict should be remembered and reflected in a memorial which can be treated with due respect. In this connection, it is to be deeply regretted that tombstones of the conflict's victims have often been desecrated in Northern Ireland by supporters of the 'other side'. Such victims include those who have been actively involved in the conflict, members of the security services, and many totally 'uninvolved people' who were the unfortunate victims of acts of political violence. It is therefore very important that such a monument can genuinely incorporate the act of remembrance for all of the citizens that have been affected by the conflict.

In the circumstances of Northern Ireland, any attempt to offer a list of names of victims would create endless controversy and even expose any subsequent memorial to the real danger of physical violation and public protest.

It is likely that the outcome of the process of consultation will be a Northern Ireland Memorial Building, set in a peaceful location, amidst a suitable garden or Memorial National Park. It is hoped that such a building will not be a mausoleum but will be developed as a meeting place for those who have suffered. The Gardens should become a place of quiet reflection and healing. Work is already underway to study the possibility of such a Northern Ireland Memorial that will not feature the names of individuals or specific events, but will seek to encompass the sense in which the entire community, including those who have used violence for political ends, have been victims of that violence. It is to be expected that the process of deciding on such a Memorial will be marked by controversy and dissent,

but it is also hoped that a resolution can be found that will have the grassroots support of the people of Northern Ireland. The design of such a memorial is fraught with political issues and dilemmas as to the presentation of the issues of peace.

As the Third International Conference of Peace Museums will discuss a number of examples of such peace memorials and related peace parks, it will be interesting to hear the experiences of other countries. The organisers of the conference are to be congratulated for their excellent efforts to provide a forum for the exploration of the rich variety of ways of exhibiting peace.

(See also Terence Duffy's previous contribution on the same subject in Newsletter no. 9).

### PROPOSAL REGARDING THE BATTLE OF LEIPZIG MEMORIAL

Old war monuments, unlike old soldiers, do not simply fade away. Meant to be landmarks in the cultural landscape of the society which erected them (often at great cost, and over many years, like cathedrals in previous times), they were typically constructed on an imposing scale, making it therefore all the more unlikely that they would somehow disappear or become less visible. In Europe today (but also elsewhere, e.g. in Africa with its memorials of the colonial era), there are many such monuments which have become an anachronism and often an embarrassment. While recognizing that they are often significant expressions and symbols of the past - and therefore deserve to be preserved - later generations may not be able to relate to them or may feel uncomfortable in their presence. How can this dilemma be resolved?

In this, the 100th anniversary year of the start of the construction in Leipzig of the memorial (*Völkerschlachtdenkmal*) celebrating the important battle which took place near the city in 1813, an interesting initiative has been launched by the Director of the Municipal History Museum, Dr. Volker Rodekamp. It envisages a programme, spread out over the next fifteen years, for the full renovation of the monument together with a reconceptualisation of its meaning and use. An important part of the latter approach will be the creation of a European

association of similar monuments, memorials and museums and their cooperation in creatively addressing common challenges. The completion of this programme, as far as the Leipzig monument is concerned, is set for 2013, the centenary of its festive inauguration (in the presence of Emperor William II and the King of Saxony).

At the battle of Leipzig (October 1813), the allied armies of Russia, Prussia, Austria and Sweden inflicted the most decisive defeat of Napoleon on German soil. Of the nearly half a million soldiers involved, well over 100,000 lost their lives. The battle and the memory of it have always played a significant role in the history of German unification in the 19th century and in the national consciousness of the German bourgeoisie. When it was inaugurated, the building was the largest monument in Europe. Ever since, it has been Leipzig's most famous landmark which today is attracting some 300,000 visitors every year (despite its outdated and inadequate facilities and the general state of neglect). Because of the powerful symbolism invested in the monument, each new political epoch and ideology in 20th century Germany has tried to claim the monument for its cause, deriving legitimacy from such an association. As a result, the monument is burdened by its past associations; since 1989, the attitude of the authorities has been one of helplessness, resulting in inactivity and continuing neglect.

In order to overcome this malaise Dr. Rodekamp has put before the city a comprehensive and imaginative proposal for the restoration of the monument and the simultaneous re-interpretation and re-dedication of the monument as one which testifies - together with similar monuments elsewhere in Germany and throughout the continent - to an outlived nationalism and to differences which no longer divide the nations. In this way, such monuments can henceforth be seen as stepping-stones on the path to a peacefully united Europe. He envisages all manner of pan-European cultural and youth programmes for which these monuments (often set in extensive grounds or, as in the case of Leipzig, with an enormous esplanade) would provide a suitable backdrop. At the same time, this cultural re-positioning would enable and justify the physical restoration of the monuments concerned. In the case of the *Völkerschlachtdenkmal*, at least, the latter is an important objective given its great significance from a purely artistic point of view.

As possible partners (and members of the future association) he mentions monuments at Waterloo and Austerlitz (like Leipzig, associated with battles against Napoleon), as well as 20th century monuments and museums in Guernika, Stalingrad and Verdun (among others).

Dr. Rodekamp has elaborated his proposal to the city authorities in a 26-page memorandum entitled (in translation) 'From national memorial towards European peace symbol: Perspectives, potential, background'. It is preceded by a draft for a proposed 'Leipzig Declaration for the preservation of the Memorial of the Battle of the Nations and for its re-dedication as a European peace symbol'. An extensive summary of his memorandum was published in the *Frankfurter Rundschau* of 31st December 1997 (no. 303) - 'Das Völkerschlachtdenkmal: was tun mit einem nationalen Symbol?' (What to do with a national symbol?). His address: Stadt Leipzig, Stadtgeschichtliches Museum, Altes Rathaus, Markt 1, D-04109 Leipzig, Germany. Tel.: +49-341-96 51 30; Fax: +49-341-96 51 352; Internet: <http://www.t-online.de/home/Stadtmuseum.Lieipzig>; E-mail: [Stadtmuseum.Lieipzig@t-online.de](mailto:Stadtmuseum.Lieipzig@t-online.de)

## MEMORIALS TO PEACE AND PEACEMAKERS

Emeritus Prof. James R. ('Dick') Bennett has compiled a list of public memorials to peace and peacemakers in the U.S.A. and Canada (a concise version of which has just been published in *The Nonviolent Activist*, the magazine of the War Resisters League in the U.S.A.: 'Monuments and memorials in the U.S. and Canada: Here's to peace and peacemakers', vol. 15, no. 3, July-August, pp. 11-13). He is aiming to expand the list to include other countries and eventually publish a book on the subject. He would welcome suggestions for inclusion, or references to relevant literature.

He is also interested in hearing from people who have (or know of people who have) their own memorial dedicated to peace or peacemakers and is setting up a 'Home Peace Network'. He writes:

'I am seeking to contact everyone who has a memorial of any kind to peace and peacemakers in their home or yard. My assumption is that we live in a war, warrior, and violent culture because the images and

messages of aggression predominate and perpetuate those values over peace, peacemakers, and nonviolence. While we work to change national policies, we can also transform our own properties into places that educate for peace.

I have a sculpture in my back yard which has PEACE in large letters at the top, with the names of peacemakers from Jane Addams to Howard Zinn in raised letters all around the oval sides. The PEACE letters are also raised to enable me to grow moss, ferns, or flowers there, to suggest that the peace proposed is not only the ending of wars between nations and groups but between humans and nature. Instead of the images and messages of aggression and violence so common on television and our culture at large, this sculpture reminds us of peaceful alternatives. A description and photo are available.

Please contact me if you have a peace memorial, or if you plan to create one. And tell your friends to contact me. I will be a clearinghouse for sharing information and photos!

His address is: 2582 Jimmie, Fayetteville, AR 72703-3420, U.S.A.;

E-mail: jbenet@comp.uark.edu;

Tel.: +1-501-442-4600-3420.

Professor Bennett also writes that his own university - the University of Arkansas at Fayetteville - in the summer unveiled the J. William Fulbright Memorial Peace Fountain (costing almost \$ 1 million). Fulbright gained fame as a peacemaker for originating the international educational programme popularly called the Fulbright Program, and for his opposition to the Vietnam War and militarism. The Memorial is composed of two structures: a fountain of cascading water at the base, above which ascends a brass sculpture representing a rising jet of water and a life-size statue of the former Senator and President of the University. The sculpture rises forty feet from ground level. The memorial originated with Bernard Madison, Dean of the Fulbright College of Arts and Sciences at the University, and was designed by the distinguished Arkansas architect, Fay Jones.

Mention should also be made here of *The Virtual Peacemontument* now under construction on the Internet. This monument is not tied to a place or a time but is designed to be discussed, to appeal to young people, and to create bonds between people across the world. Everybody who wants to, can leave his or her name and peace message on a special cyber stone. 'In this way', the organisers say, 'we can build a

huge tower where everyone who has a message about peace and who wants to connect his or her name for ever with the breaking of the spiral of violence, can find a place'. The Virtual Peacemontument can be visited at: <http://www.peacemontument.org> or contact Virtual Peacemontument Foundation (Yorick Haan, president), Vijverhofstraat 65, 3032 SC Rotterdam, The Netherlands. Tel.: +31-10-243-55-47; Fax: +31-10-243-55-66; [webmaster@peacemontument.org](mailto:webmaster@peacemontument.org)

## CENTENARY OF ERICH MARIA REMARQUE

Osnabrück is not only one of the two German cities where the Westphalian Peace was concluded 350 years ago (see Newsletter no. 9, report on exhibition '1648 - War and Peace in Europe'), but also the place where Erich Maria Remarque was born one hundred years ago (22nd June 1898). With his novel (and subsequent film), *All Quiet on the Western Front* (1929), he achieved worldwide recognition. The novel is the most successful German-language book of the 20th century; it has been translated into 50 languages and, in Germany alone, 40-50,000 copies of it are sold every year. The book is a powerful depiction of the mechanized violence of World War I that consumed virtually every member of a high school class of conscripts and, with its stark portrayal of the cataclysm of modern warfare, it still represents for many the greatest antiwar novel of the century.

It is precisely this theme - the industrialization and mechanization of warfare as exemplified in World War I - which is the subject of a major exhibition entitled 'Death as a machinist' (*Der Tod als Maschinist*) which was held in Osnabrück in the municipal Museum Industriekultur (from May until August). The exhibition was inspired by both anniversaries which, moreover, allow parallels to be drawn between the epochal changes which were brought about in Europe following the Thirty Years War as much as after World War I. A substantial and richly illustrated catalogue is available: Rolf Spilker & Bernd Ulrich (eds.), *Der Tod als Maschinist: Der industrialisierte Krieg 1914-1918* (available from Rasch Verlag in Bramsche, or from the Museum: Glückaufstr. 1, D-49090 Osnabrück; Tel.: +49-541-912 7845; Fax: +49-541-912 7847). During the exhibition months, an accompanying programme featured lectures, seminars and films on aspects of World War I.



It is all the more regrettable that the Remarque centenary coincides with plans for the demolition of his former villa Casa Monte Tabor in Porto Ronco (Ascona, Lake Maggiore, Switzerland). This is where the novelist eventually settled after he had to leave Germany in 1931 (following persecution by the Nazis) and where he died in 1970. Plans to establish a Study Centre for Peace Culture in the villa in the 1990s had to be abandoned because of lack of financial support. (In case there is a Maecenas among readers of this Newsletter, here is an excellent opportunity to rescue a historic residence - with many associations - in an idyllic location and turn it into a memorable peace museum!).

A full chapter on the film version of Remarque's novel is contained in Andrew Kelly's *Cinema and the Great War* (London & New York: Routledge, 1997, ISBN 0-415-05203-3). 'It remains,' he writes, 'and will continue to be, the measure for all anti-war films'. The book explores the development of anti-war cinema, from the ground-breaking *Lay Down Your Arms* (1914, the first pacifist film of the war - based on Bertha von Suttner's best-selling novel first published in 1889) to Stanley Kubrick's *Paths of Glory*. The book can be highly recommended and should prove extremely useful for all those involved in showing anti-war films. The continuing importance of the cinema of the First World War is well summed up by Kelly: 'At a time when warfare and genocide have re-emerged, at the end of this most violent of centuries, there is a continuing need to remember and to warn. In the absence of the personal witness, the arts provide this service. And as the most popular of the arts, the cinema reaches the widest audience. These classic films come down through the decades with an ever-timely message: where and whenever cinema exists, this most disastrous of wars, this appalling waste of a nation's youth, will never be forgotten'.

## OTHER NEWS

### Henry Dunant

On 1st July, a renovated and expanded Henry Dunant Museum was opened in Heiden (Switzerland) in the presence of the Swiss Secretary of State for Foreign Affairs, Jakob Kellenberger. The museum is located in the former hospital which had been Dunant's residence from 1892 until his death in 1910. Whereas previously only one room had been dedicated to Dunant, the new permanent display takes up virtually

the entire ground floor of the building. The museum documents and illustrates not only the main episodes in the life of the founder of the Red Cross but also his timely visions of a world without war and without social destitution. In his opening speech, Kellenberger expressed the hope that visitors would be inspired by the exemplary fashion in which Dunant combined a great vision with effective humanitarian engagement.

The museum, made possible through the support of the Paul Schiller foundation, is open during the summer months from Tuesday to Saturday (14-17 h) and Sundays and public holidays (10-16 h). From November to March the museum is only open on Wednesday and Saturday, as well as Sundays and public holidays.

Roger Durand, president of the Henry Dunant Society in Geneva, is involved in an ambitious project which aims to document the global commemoration of Dunant (as manifested, e.g., in the display of busts/sculptures of Dunant or evoking him, or the naming of public squares, streets, hospitals and schools after him). Readers who know of instances of such Dunant 'namings' (perhaps in their local community) are encouraged to inform him. Roger Durand would also like to hear of any peace museums which pay attention to Dunant. His address: Société Henry Dunant, Chemin Haccius 10, Grand-Lancy, CH-1212 Geneva, Switzerland.

### Disasters of War: Callot, Goya, Dix

This is the name of a National Touring Exhibition in the U.K. which earlier this year has been shown in art galleries and museums in Glasgow, Llandudno and Manchester and which can also be seen in Brighton Museum and Art Gallery (until 4th October), Durham Art Gallery (17th October-15th November) and Wolverhampton Art Gallery and Museum (23rd January-20th March 1999). The exhibition is organised by the Hayward Gallery in London in collaboration with the Department of Prints and Drawings of the British Museum.

To accompany the exhibition, a book with the same title has been published (London: The South Bank Centre, 1998, ISBN 1-85332-169-9). The following is quoted from the preface: '*Disasters of War* consists of works from three series of etchings - Jacques Callot's *Miseries of War*, Goya's *The Disasters of War* and Otto Dix's *War* - which are separated from each other by centuries. The first was

published in Paris in 1633; the second was executed between 1810 and 1820, and published posthumously in Madrid in 1863; the last was issued in Berlin in 1924. Although stylistically and formally unlike, the series are links in a chain. They belong to one of the greatest traditions of European war art, that of realism and protest. ... The three series record different wars, but each reminds us of the perennial misery that war unleashes: they show the plight of its victims'.

### Gallipoli Peace Park

The view that the memory of World War I, eight decades after it ended, is still very much alive in the countries which were involved is further indicated by the plan of the Turkish government to open a peace park in Gallipoli dedicated to the memory of the dead and the ideal of reconciliation. The park will crown more than fifty years of growing friendship among the nations whose soldiers are buried here (often in unmarked mass graves) in 31 cemeteries.

In one of the fiercest battles of the war, fought during most of 1915, half a million Turkish and opposing Allied soldiers (mainly from Australia and New Zealand) lost their lives. Although the Gallipoli Peninsula was declared a national park in 1973, its integrity has been undermined by illegal developments which the proposed peace park will rectify.

The design for the new park is the outcome of an international competition which was won by a Norwegian team. It is based on footpaths that take visitors around the site and create a kind of story for each individual. There will also be small niches for visitors to reflect on what they are seeing and what it means for the idea of world peace.

(See Stephen Kinzer's article in the *International Herald Tribune* of 20th July, 'Peace Park will honor the fallen at Gallipoli: Turks plan a monument of reconciliation').

### London Peace Trail

Valerie Flessati has designed and published a handy and most useful illustrated leaflet which identifies and describes nine sites in central London (and a further four sites outside the central London area) associated with national and international peacemaking. Included in the well-mapped, guided trail are memorials to leading figures of the British peace movement of the 20th century such as Vera Brittain, Fenner Brockway,

Bertrand Russell and Dick Sheppard. There are also parks and gardens with trees commemorating specific events, a Peace Pagoda, or a Gandhi statue.

*A Peace Trail Through London* can be ordered from Valerie Flessati, 11 Venetia Road, London N4 1EJ (Price: 40 pence plus postage).

### Gorée Memorial (Dakar, Senegal)

An appeal for the *Gorée Memorial*, conceived as 'an instrument for the rapprochement of peoples and a reminder of the exigencies of human rights at the dawn of the third millennium' was launched by the international committee responsible for its promotion during a first meeting held in Dakar in January. Designed by Italian architect Ottavio di Blasi, the monument will be dedicated to the memory of the victims of the slave trade. It will be built on a 2.5 hectare plot on the western corniche of Dakar, facing the island of Gorée, a major point of departure for the transatlantic slave trade of the 17th and 18th centuries.

(See *Unesco Sources*, no. 98, February 1998).

### 'The Wounded Dove': A Call for Stories about Peacemakers

A French-American company, Adventure Film Productions, is preparing a ten-part television documentary entitled 'The wounded dove: the quest for peace in the 20th century'. It is scheduled for broadcast before the millennium in North America and a number of European countries. Its producer, Tony Vanaria, is urgently calling for stories about peacemakers whose individual acts of heroism in the cause of peace can be included. He writes:

'The heroic peace endeavours they performed may be successes or failures. What is important is that, in one way or another, they tried to put an end to violence. The conflict can range from a world war to a minor internal incident in a remote corner of the world, long forgotten in 20th century history. The peacemaker may be a famous personality or an unknown and unheralded person who stepped out of an ordinary life and tried to make a difference.

The key attribute in choosing these individuals and their stories is whether or not a person ... took an initiative and risked their reputation, fortune or life in the pursuit of peace. ... this documentary is focused on those who took a risk and made an active effort to stop or prevent violent conflict.'

For more information, or suggestions, please contact Tony Vanaria at Adventure Film Productions, 89 bis rue Blomet, F-75015 Paris, France. Tel.: +33-1-48-42-61-31; Fax: +33-1-42-50-95-32; E-mail: tonyvan@earthlink.net

## NETWORK NEWS

### Canada

Roy Cadwell, chairman of Lester B. Pearson Peace Park, Inc., is currently working on a project which aims to have Boxing Day (the day after Christmas) changed to Peace Day. It is felt that such a change would have real significance following as it does the celebration of the birthday of the Prince of Peace - while the current name was merely copied from England without much thought about its significance for Canada. Already in 1985-86, the member of parliament for the district in which the peace park is located introduced a private bill for such a change which met with much approval, both in parliament and in the country at large - although the bill was withdrawn to be studied by a committee.

(See also the proposal for a School Peace Day by Thomas Wechs, director of the Lindau Peace Museum, in the previous issue of the Newsletter).

### Germany:

#### Lindau

The annual summer opening of the Peace Museum took place on 18th April; on that occasion Mrs. Christine Müller, acting director of the International Museum of the Red Cross and Red Crescent in Geneva, gave a lecture entitled 'Spreading a humanitarian message: What role can a museum play?'

Museum director Thomas Wechs proposed in his address that an enquiry be made whether in future soldiers should be asked to swear an oath of allegiance not only to their own country but also to the Red Cross. (Thus returning to a suggestion which he had first made at the European Ecumenical Assembly 'Peace With Justice', held in Basle in May 1989). In this connection he recalled the admonition to soldiers by Ludwig Beck (who resigned as Chief of Staff of the German army in 1938): 'Your military obedience has its limits there, where your knowledge,

your conscience, and your responsibility forbid the execution of an order'. Many of the peacemakers who feature in the Peace Museum Lindau have born witness to the demands of obedience to a higher than human authority. Thomas Wechs argued that in our public and private life we should be inspired by their example.

From 29th June -19th July, the Museum showed an exhibition of the Society for Christian-Jewish Cooperation in Augsburg and Schwabia entitled 'On the trail of Jewish communities in Schwabia'. It documents the many communities which, working peacefully together with Christians, during centuries determined the cultural life and economic development of their villages and cities. Such fruitful cooperation and co-existence came to a brutal end with the Nazis.

On 19th September, Dr. Martha Schad, well-known historian and author, spoke in the Museum on 'Women for peace'.

The director of the Peace Museum Lindau has recently announced, with regret, that his responsibility for the formal content and structure of the museum, which he founded in 1980, will come to an end on 15th October. It appears that the museum will continue but with a new concept and under a new director. We would like to express our appreciation of the efforts over many years by the retiring director who has made the peace museum in Lindau one of the best known in the world. We look forward to his continuing commitment to the promotion of peace museums in Germany and elsewhere.

#### Meeder

In this year when, especially in Germany, the 350th anniversary of the Peace of Westphalia is being celebrated, it is appropriate that the Peace Museum Meeder is in the news. The small community is, with Augsburg, the only place in Coburger Land where the peace has been continuously commemorated every year for almost three and a half centuries. This year, Meeder is holding its 347th *Friedensdankfest* (peace thanksgiving celebration) - a tradition which has resulted in its reputation of being an internationally known 'peace community'.

One of the noteworthy themes in the exhibits in the museum is that of conversion of war instruments; the museum details, e.g., the 'peace career' of an early

19th century sword which - before finding its resting place in the museum - rendered many years of blood-free service to local farmers engaged in harvesting the wheat. Among other examples, the propeller of a World War II German fighter plane has been transformed into aluminium dishes, and - what ingenuity! - a parachute into a wedding dress.

Every year, some 2,000 visitors to the Peace Museum marvel about the creativity with which martial artefacts have been converted into objects useful in everyday life.

(We owe the above information to an article by Bernd Mayer, 'Kriegswerkzeug verwandelt sich: Ein Fallschirm wird Brautkleid', in *Süddeutsche Zeitung*, no. 193, 24th August, sent by Thomas Wechs).

### Remagen

In his report on the peace museum for the first half of the year, Hans Peter Kürten raises an issue which must be a familiar one for many peace museum directors, namely the need to be able to draw on a team of expert volunteers for the museum in order to accompany groups of visitors. It is undoubtedly the case that a museum's displays can be brought to life better and its message conveyed more vividly with the help of a local expert. Knowledgeable and enthusiastic volunteers can be recruited from the museum's local support group (the latter comprises some 55 members for the Bridge at Remagen Peace Museum).

Its newsletter no. 34 also reports on some groups which visited the museum - ranging from Colgate (N.Y.) University students of war and peace to officers of a U.S. Combat Engineer Battalion who are involved in researching the history of their unit. There are, as always, also testimonies of individual visitors (soldiers or their relatives) which make clear how much the museum (and the various memorials it has created) means to them.

### Sievershausen

During its annual general meeting in March, the Anti-War House decided to participate in the EXPO 2000 exhibition in Hannover with a project entitled 'Peace is a human right'. The project involves the construction of a 27-meter high mast which will, in a variety of ways, publicise the motto. The logos and symbols of local, regional and international peace

groups and movements will also be displayed. The aim is to involve as many of them in the project as possible. (An English-language version of the concept is currently being prepared; it will be sent to all network members who are requested to consider participating in this project).

The Anti-War House has also erected in its grounds, complementing two existing memorials, one dedicated to deserters (*Deserteurdenkmal*). A wall, three meters high and five meters wide, carries the inscription 'For life - against war'; two pairs of opened shackles (attached to the wall) symbolise both the brutal incarceration suffered by many deserters and the breaking out of the prison of war and militarism. A nearby and very old post carries an explanatory text which dedicates the memorial to deserters (who refused to kill and often paid with their life or were imprisoned) and calls for the recognition of the refusal of military service as a human right.

### Japan:

#### Hiroshima

The first atomic bomb exhibition in Asia supported by the Hiroshima Peace Culture Foundation and the cities of Hiroshima & Nagasaki was held at the Nehru Centre in Mumbai (formerly Bombay). Entitled 'Hiroshima & Nagasaki - Never Again!', the exhibition was opened on the 30th January, the 50th anniversary of the assassination of Gandhi, and was one of the activities organized as part of the commemoration events. It called forth a larger reaction than was originally anticipated; more than 54,000 people visited the exhibition during the three weeks it was held. The exhibition was subsequently also shown at the National Science Centre in New Delhi.

On the same day, the director of the Hiroshima Peace Memorial Museum, Minoru Hataguchi, addressed 2,000 students and staff at Bombay University and actively participated in several Gandhi memorial meetings. Full details about the exhibition and lecture are given in the Foundation's newsletter for March (vol. 1, no. 40). It also contains lengthy reports about exchange visits and programmes with Korea and China, and the basic plan for the Hiroshima Peace Institute which was established by Hiroshima City University on 1st April (under the direction of Yasushi Akashi, former UN Under-Secretary).

## **Kochi**

Grass Roots House Newsletter no. 12 (September) extends a warm welcome to Kochi to participants in the Third International Conference of Peace Museums who are invited to visit the peace museum and other peace and human rights memorials there. There are plenty of air and rail connections from Osaka to Kochi which are detailed. Those considering travelling to Kochi after 13th November should urgently contact Mr. Shigeo Nishimori or Mrs. Kazuyo Yamane (for full address see the previous issue of this newsletter).

The newsletter contains brief reports on international visitors to Kochi and on an impressive number of peace concerts, festivals and exhibitions held in the city during the summer. Following the holding in June of a national symposium on the preservation of the remains of war, a Kochi Network for the Preservation of War Remains was formed in August.

Of particular concern to Grass Roots House and its supporters is the possibility (under the new guidelines for Japan-U.S. defence cooperation) that American warships with nuclear weapons may visit Kochi ports. The Governor of Kochi Prefecture is trying to enact a law making Kochi ports nuclear free. Readers are encouraged to send a letter or fax to him indicating their strong support for his efforts in this regard. His address is: Governor Daijiro Hashimoto, Kochi Prefectural Office, 1-2-20 Marunouchi, Kochi City, 780-0850, Japan; Fax: +81-888-24-7745; E-mail: [hasimoto@ken.pref.kochi.jp](mailto:hasimoto@ken.pref.kochi.jp)

Readers are also invited to contribute to a book which Professor Ikuro Anzai is planning to publish on 1,000 ideas for the abolition of nuclear weapons. If you have any creative ideas, please write to him at: Kyoto Museum for World Peace, Ritsumeikan University, Kyoto 603-8577, Japan; Fax: +81-75-465-7899.

The newsletter concludes with a brief sketch of Choumin Nakae (1847-1901), the 'Rousseau in the East', a native of Kochi City who popularised democratic and peace ideas in his country.

## **Kenya**

Dr. Sultan Somjee reports that the exhibition on the *Heritage of Peace and Reconciliation* at the National Museums in Nairobi (which is being seen as a stepping stone to the African Peace Museum) has

been drawing the attention of the public and of the media in Nairobi. The exhibition, which opened in March (and ended in August), had been visited by over 60,000 people by early July. The exhibition, and the publication of the book *Honey and Heifer* (see Newsletter no. 9, pp. 9-10) have provided excellent opportunities for Dr. Somjee to stress the importance of remembering Africa's own heritage of peacemaking and of exploring its contemporary relevance. That these tasks call for the establishment of a permanent African Peace Museum is a message which has been both well made and well received.

Father Kizito wrote in his regular column in the *Sunday Nation* (26th April, 'Peace: Sure way for Kenya to move ahead'): 'After a tour of the morning paper with its daily serving of the tribal clashes, it is stimulating to immerse oneself into the current exhibition ... and look at local artefacts that speak of peace and reconciliation'. He concluded that the research underlying the exhibition 'proves that the dream of an African Peace Museum is an exciting possibility. ... There is enough good material for Dr. Somjee's dream to come true'.

In an article entitled 'New in Africa's search for lasting peace: A museum', published in *The East African* (July 13-19), John Kariuki highlighted Somjee's thesis that Western style solutions for dealing with African conflicts frequently have failed to provide a lasting peace because the Western concept of justice has tended to view conflicts as individual based - while in reality most African conflicts are community-driven. The article went on to indicate that, apart from artefacts and works of art, the African peace tradition also encompasses peace sites and peace monuments. Warring ethnic groups frequently buried their spears (and in modern times, their broken guns) in designated areas to mark peace between them. There is thus scope not only for a peace museum but also for a programme to identify such peace sites (with a view to having them recognised as national peace monuments).

In 'Reclaiming the Culture of Peace' (in *New People*, July, pp. 17-19), Sultan Somjee summarises his findings after several years of studying conflicts and practices of reconciliation among different pastoralist peoples of Eastern Africa: 'What I have observed among the communities is that reconciliation is not usually a one time event, like signing a peace accord

after a battle. Reconciliation occurs in series, building on and affirming the symbols and past experiences of the community's Culture of Peace. In every community there exists a Culture of Peace which is cherished as a good way to living. For this reason it is important to understand what constitutes the Culture of Peace among different people in order to appreciate their aims and ways of reconciliation'.

Encouraged by the warm responses, Dr. Somjee has started to explore also African Islamic Peace Traditions with a vision to create Islamic Peace Museums in the predominantly Muslim societies on the Swahili Coast and nomadic North Eastern Kenya. He did so before the recent bombings in Nairobi and Dar es Salaam by, reportedly, Islamic extremists. These events only seem to underline the need for the kind of research and public institutions he is calling for.

#### **Netherlands: Anti-War-Museum Project (AOM)**

The AOM has offered to coordinate the showing of exhibitions which peace and anti-war museums would like to put on during the Hague Appeal for Peace (HAP) in May 1999 (as mentioned previously). In this way it is hoped that the HAP (opening) will obtain an important - active and attractive - visual component. At the same time this is an ideal opportunity for peace museums to make themselves better known.

Those who want to cooperate should urgently contact the AOM Secretary, Carol de Jong van Lier, Nordhornestraat 60, 7591 BH Denekamp, The Netherlands; Tel. and Fax: +31-541-351-311; E-mail: [cdjvlier@antenna.nl](mailto:cdjvlier@antenna.nl); <http://www.antenna.nl/nvmp>

#### **Switzerland:**

##### **Geneva**

The Artists for Peace Association (AfP) held its fourth international conference in Samos (Greece), from 17th-26th April under the title: 'Grace of life - The beauty of movement and dance'. The conference, which was attended by more than twenty participants from several countries, was held under the patronage of the Prefector of Samos and in cooperation with the Dora Stratou Theater. In May, AfP issued a ten-page illustrated report with summaries of the various lectures and workshops.

The next conference is scheduled to take place in The Hague, 11th-16th May 1999, in connection with the Hague Appeal for Peace. AfP writes: 'As language is a very significant tool in private and official communication, especially in relation to peace-making amongst individuals and nations, the Conference will be held under the theme "The power of language - the written, spoken and unspoken".'

AfP will be celebrating its fifth anniversary during the weekend of 28th-29th November; various events have been scheduled (in Geneva), including the opening of an exhibition entitled *Homage to Peace* where AfP artists will show their relevant work.

The AfP Journal for April (no. 7) reports on the foundation in February 1998 of a New York AfP group and on the activities of members around the world.

For more information on any of the above, please contact AfP, case postale 181, CH-1211 Geneva 20.

#### **United Kingdom:**

##### **Bradford**

The Peace Museum and the Royal Armouries are organising - in cooperation with The Commonwealth Collection (a unique and independent library focusing on nonviolence and social change, housed in the J.B. Priestley Library of the University of Bradford) and the Imperial War Museum (London) - a temporary exhibition entitled *A Vision Shared: Art from the History of the Peace Movement* in the Royal Armouries in Leeds (19th September - 1st November 1998). The exhibition draws on materials mainly from The Peace Museum (paintings, posters, banners, etc.) but also from Commonwealth (e.g. the original drawings of the CND symbol) and the Imperial War Museum (e.g. paintings about World War I and the Gulf War). The exhibition demonstrates the diversity, the beauty and the passion of the artworks produced from within the British peace movement during the twentieth century.

In April, The Peace Museum issued the first newsletter for Friends of The Peace Museum which contains details of its progress and on-going activities. To obtain a copy, please contact The Peace Museum Office, Jacob's Well, Manchester Road, Bradford BD1 5RW; Tel.: +44-1274-754009; Fax.: +44-1274-752618;

E-mail: [peacemuseum@bradford.gov.uk](mailto:peacemuseum@bradford.gov.uk)  
<http://www.bradford.gov.uk/tourism/museums/peacemuseum.htm>

### London

In the Summer 1998 issue of *Report*, the newsletter of the Imperial War Museum Holocaust Exhibition Project, Project Director Suzanne Bardgett provides an update on the various activities. The Project has entered a more complex phase involving Detailed Design, laying out the visitor route with the various story-telling tools which have been assembled.

Among other articles there are reports by Project researchers on visits to Russian war museums and to Dora in Germany's Harz mountains, site of the infamous underground factory that produced the V2 rocket.

To mark the 80th anniversary of the end of the First World War, the museum is showing an exhibition that focuses on poets of the War. *The First World War Remembered* is being shown 18th September - 28th December.

### United States:

#### Detroit

The Spring and Summer issues of *Harbinger* contain details of several exhibits displayed at Swords into Plowshares Peace Center & Gallery (SIP) during this time.

'From Auschwitz to Hiroshima: An Interfaith Pilgrimage to Peace and Light' (27th March-30th May) is a photo exhibition of a 10,000 mile journey (one third on foot) and covering 18 countries. Led by the Rev. Gyoshu Sasamori, a Japanese Buddhist monk, the pilgrimage started in December 1994 in Auschwitz and ended on 6th August 1995 in Hiroshima. Along the way - in such places as Israel, Palestine, Iraq, Cambodia, and Vietnam - fitting memorial and worship services as well as acts of reconciliation took place. The experience, which touched the lives of many people, is also documented in a book, *Ashes and Light*.

'No Moratorium on the Sermon on the Mount: A Remembrance of Dorothy Day and Muriel Lester' was exhibited from 5th June-9th July. It tells the story of two leading Christian peacemakers, who also worked

with the poor in New York and London, respectively. When war came to their societies, they both rebelled and maintained their pacifist stand rooted in the Sermon on the Mount.

Celebrating the 50th anniversary of the Universal Declaration of Human Rights, a Human Rights Art Show is on display from 17th July-3rd October. It consists of artworks from the permanent collection of SIP as well as from private collections, illustrating the thirty articles of the Declaration.

SIP celebrated its own 12th anniversary with an event at Central United Methodist Church which was attended by over 200 people.

### **PUBLICATIONS**

In addition to the various publications mentioned above, the following should also be noted:

1) Townsend Davis, *Weary feet, rested souls: A guided history of the civil rights movement* (New York: W.W.Norton, 1998, ISBN 0-393-04592-7). This is an indispensable guide for anybody interested in touring America's civil rights freedom trail; it allows the reader to literally follow in the footsteps of movement marchers and martyrs, from Arkansas to North Carolina. The volume chronicles not only the churches and meeting halls but also the courthouses and jails, homes and schools, barber shops and beaches where the critical events of the American civil rights movement took place. The author describes close to 400 sites (in seven Southern states, although the great majority are in just three states: Alabama, Georgia, and Mississippi) where confrontation, nonviolent resistance, arrest, or murder in connection with the movement took place (mainly in the period 1954-1968). The author argues that these sites deserve their rightful place in history. His book is a unique effort to contribute to their recognition and preservation. Many memorials and museums (several, inevitably, dedicated to M.L. King) are identified and illustrated. Davis writes that memorials of the civil rights movement 'are appearing at the ordinary locations of extraordinary acts of courage. In these places, local people built the movement from an idea into a political force ... many towns are starting to see the beginnings of Civil Rights tourism as people return to the areas to witness its battlefields first-hand'

('Extraordinary courage in ordinary places', *The Independent*, 17th August).

2) Martin Evans & Ken Lunn (Eds.), *War and memory in the twentieth century* (Oxford: Berg, 1997, ISBN 1-85973-199-6). This book explores the many diverse ways of remembering war - through museums, monuments, films, and testimonies. It contains chapters on the Holocaust, oral testimonies of civilian internees and war veterans, British World War I memorials, World War II and the Vietnam war in film, the Gulf War in British popular culture, and memories of World War II and national identity in Germany today. The section on museums focuses on 'Experiencing the Blitz' in London's museums in the 1990s' and the 'Forces Sweethearts' exhibition in the Imperial War Museum (1993) which traced wartime romance from World War I to the Gulf War.

3) Marilyn Henry, 'Thursday feature file: A house divided', *The Jerusalem Post*, 16th July. This lengthy article reports that, five years after its founding, the U.S. Holocaust Memorial Museum has stumbled into controversy as it tries to reconcile the interests of the American government with those of the Jewish community.

4) Sharon Macdonald (ed.), *The politics of display: Museums, science, culture* (Routledge, ISBN 0 415 15326 3) contains an excellent chapter on the abandoned exhibition about the atomic bomb, the end of World War II, and the origins of the Cold War in the Smithsonian Institution's National Air and Space Museum.

5) Professor Joseph Rotblat (Nobel Peace laureate 1995) argued in a letter published in *The Times* ('Museums to mark man's inhumanity', 4th May) that the U.K. should not enter the new millennium without having established permanent museums dedicated to two outstanding events of the 20th century, viz. the Holocaust and the atom bomb. He ended his letter by quoting George Santayana: 'Those who do not remember the past are condemned to repeat it'. For reactions to his proposal see: 'Museum to recall Holocaust horror' and 'Museums to stir world conscience' in the same paper of 11th May and 16th May, respectively.

6) Wolfgang R. Vogt, 'A European museum for peace', pp. 1-6 in *AFB-Info 1/98* (Newsletter of the Peace Research Information Unit Bonn). This is the

translation (slightly abridged) of an article first published in the Schläining journal *Friedensforum* (cf. Newsletter no. 9, p. 7).

7) Donovan Webster, *Aftermath: The remnants of war* (London: Constable, 1997, ISBN 0-09-477390-4). This book details and describes, in the nature of a travelogue, the continuing physical (and psychological) legacy of five 20th century wars. Innocent civilians continue to die and suffer long after the fighting is over; the environment is likewise permanently scarred. A terrible indictment of war, most effectively made, the book contains many startling facts and figures as well as moving human interest stories. Visualization of this book's content would result in a powerful anti-war display, defying belief.

8) Lawrence S. Wittner, *Resisting the bomb: A history of the world nuclear disarmament movement, 1954-1970* (Stanford: Stanford Univ. Press, 1997, ISBN 0-8047-3169-1). In this, the second volume of the author's trilogy 'The struggle against the bomb', Wittner argues persuasively that the popular movement against nuclear weapons played a key role in preventing nuclear war and thus merits a central place in the history of the Cold War. The volume is an indispensable reference work for any peace museum which addresses this issue.

Copies of the new, updated edition of *Peace Museums Worldwide* (published by the United Nations in Geneva), are expected to be available at the forthcoming conference in Japan.

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