

INTERNATIONAL NETWORK OF PEACE MUSEUMS

Newsletter no. 14

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COMMUNITY PEACE MUSEUMS IN KENYA

Many readers will remember the exciting and fresh perspectives on African peace museums which Dr. Sultan H. Somjee of the National Museums of Kenya introduced at the Third International Conference of Peace Museums in Japan (1998). It is gratifying to be able to report that his work in this field has greatly flourished. Earlier this year, in March, the Community Peace Museums Programme (CPMP) in Kenya, which he initiated and of which he is now the Regional Co-ordinator, launched another centre, in Mt Elgon District. This has brought the number of such institutions in the country to thirty! During the launch, Dr. Somjee told the Sabaot Cultural Centre in Kapsokwony town that the community had joined other groups which had planted peace trees and collected peace-related artefacts. He also commented, 'All along I have seen colonial war museums, which depict battles, but we want to draw a better understanding of some communities believed to be war-like.' Area District Commissioner, Mr. John Langat, challenged the community to value its artefacts and warned young people against aping foreign cultures, especially abuse of drugs. To fund the centre's activities, help is being sought from non-governmental organisations. CPMP is being sponsored by the Mennonite Central Committee, a Canadian NGO that fosters

global peace.

Since last year, the work and development of the Programme can be followed through the pages of *Kocha: Journal for schools on peace and civil society*, a monthly which is published by the Programme and coordinated by Somjee. It reports on the many community peace museums, peace sites and peace trees; introduces and explains peace proverbs and peace terminology from the various communities; publishes short articles and poems on peace and peace-related themes from an African perspective, letters from readers, etc. *Kocha* [Qocha] is the Munyoyaya name for the tortoise which has been adopted as the peace symbol of CPMP: 'Unlike snakes, Kocha has no venom; unlike birds, Kocha has no beak; unlike insects, Kocha does not sting; unlike cats, Kocha has no teeth and unlike many animals, Kocha is horn-less. Slowly, it draws back its neck into the shell for safety. It is not a coward. Like the elders of the "Peace and Reconciliation Council", Kocha moves slowly but surely. The Munyoyaya community lives along the Tana River in Coast Province. They respect Kocha and do not fight'.

In a paper entitled *Healing of the Earth at Othaya*, Somjee reports that on Sunday 25th June, 2000, nearly four thousand people gathered to plant four peace trees at a mass burial site in the small village town of Othaya in Kenya. This Healing of the Earth

ceremony was organised by CPMP with the participation of several ethnic groups who are members of the programme. The town was one of the main centres for the screening, torture and imprisonment of Mau Mau freedom fighters whose land was occupied by European settlers; thousands died in the decade 1950-1960. More peace trees will be planted by the communities to celebrate Kenya's peace heritage and to heal the earth and her people who have become victims of violence during the colonial period as well as during the post-colonial era of ethnic wars. Such African peace building traditions help the healing of the past through remembrance. The continent's humanistic values are embedded in visual and oral traditions and environmental symbols such as peace trees and sacred mountains and waters.

Sultan Somjee's work on African peace traditions, indigenous peace education in East Africa, and community peace museums has been widely reported in Kenya and abroad in such publications as *Daily Nation*, *Young Nation*, *The Fourth R*, *Sources* (UN), *Canadian Mennonite*, *Museums Journal* (UK). He is also the curator of the Asian African Heritage Exhibition on Identity and History which was launched in February 2000 at the National Museums of Kenya in Nairobi and which is still being displayed. The exhibition has been featured several times in broadcasts by the BBC. In his opening speech, Somjee pointed out that 'the Asian-African experience is one of merging images of a bi-continental tradition in the totality of an Indian Ocean culture that has made a profound impact on the Eastern flank of the African continent in terms of both economics and cultural landscape over the last one thousand years.'

We are also pleased to report that Dr. Somjee has been nominated by the UN as one of twelve unique personalities working for peace and has been given an award called *Unsung Heroes of Dialogue Among Civilizations*. We would like to congratulate

him with this honour which is richly deserved! CNN has been showing clips of his work and these broadcasts will continue throughout the year. A film on 'The African Peace Tree' has drawn attention worldwide. The ten-minute documentary about one of the activities of the Community Peace Museums was sponsored by a Japanese television company and was made by Bruno Sorrentino, a well-known film maker who works from London. Sultan H. Somjee can be contacted at: Mennonite Central Committee, P. O. Box 14894, Nairobi, Kenya. Tel.: 00-254-2-443149; Fax: 00-254-2-445177; E-mail: MCC-Kenya-Office@maf.or.ke

(See also an earlier report, 'African Peace Museum Project', in Newsletter no. 8, October 1997, p. 1).

In the next issue of this newsletter there will be a report of a visit made to the Community Peace Museums of Kenya by the Bradford Peace Museum.

350TH PEACE THANKSGIVING CELEBRATION IN MEEDER

It is no coincidence that for almost twenty years the small community of Meeder in Coburger Land in central Germany (approx. halfway between Frankfurt and Leipzig) houses a small peace museum in the St. Laurentius Church. For the parish of St. Laurentius has celebrated every year since 1650 the restoration of the peace in 1648 which put an end to the catastrophic Thirty Years War. The annual tradition was interrupted only once - in 1944 - when the parish was so badly affected that no celebration could be held. The Peace Museum was inaugurated the year following the 330th Peace Thanksgiving (held in 1981) and is playing a central role in the 350th celebration this year.

Only Meeder has continued the annual peace tradition in Coburger Land, even after World War I when for many in Germany 'peace' became synonymous with defeat and national shame, and even during the Nazi period. Since 1971, a large peace celebration - lasting one week, when everything from arts to sports has a peace focus - has been held in Meeder every ten years. The long local history provides rich materials for its peace museum. For instance, a prayer book published in 1657 adds to the date: '8th Year of the Restoration of the Peace.' This simple fact shows how, after a war without end, peace was experienced as a new and better time and even became the starting point of a new calendar. Another poignant item on display is an altar Bible, opened where pages are missing. They concern the pacifist 'Sermon on the Mount' which in 1941 Nazis encouraged schoolchildren to tear out from the holy book. The Nazis regarded the command by Jesus - 'Love your enemies' - as unwelcome and unpatriotic 'incitement to peace'. Yet another reminder of war is a church bell fragment (which has been nailed to a cross). In 1871, 1917 and 1940 church bells were confiscated and used for arms production. The fragment was found by local people across the border in the GDR and had to be smuggled out in 1985.

However, the Peace Museum does more than collect and display historical artefacts. It is actively engaged in contemporary issues concerning war and peace, human rights and development, refugees, the environment - in the community but also in the wider world. The Museum also serves as a centre for peace research and is responsible, for instance, for producing the Coburger Peace Book which was published in 1991 and again this year. The *Coburger Friedensbuch 2001* is a fascinating - informative, inspiring and heart-warming - and richly illustrated collection of more than sixty short essays on a great variety of peace-related topics, both historical and contemporary, contributed by people from Meeder and the region. The

substantial volume (240 pages) has been edited by Karl Eberhard Sperl on behalf of the Meeder Peace Committee. His foreword emphasises the importance of a deliberate and concentrated focus on Peace Thanksgiving which he calls one of the best traditions of Coburg and of Europe. The world has to constantly remind itself of the preciousness of peace, its fragility, and the need to engage continuously in consolidating and extending peace (which comprises not only the absence of war but the presence of justice). The volume contains also the full programme of the 350th celebrations which are being held from 19th until 26th August and which features church services, lectures, concerts, exhibitions, plays, games, an international youth camp, etc.

For more information, please contact Karl Eberhard Sperl, Laurentiuspfarre, Schlosshof 2, D-96484 Meeder, Germany. Tel.: 00-49-9566-80188; Fax: 00-49-9566-80190; E-mail: friedensmuseum.meeder@t-online.de; Internet: www.friedensdank.de

THE POWER OF AN EARLY VISIT TO THE HIROSHIMA PEACE MEMORIAL MUSEUM

By David Krieger

I first visited Hiroshima and its Peace Memorial Museum when I was 21 years old. The visit changed the course of my life. I was in Japan on an exchange programme, and the programme included a trip to Hiroshima around Hiroshima Day in 1963. I was apprehensive about going to Hiroshima. I thought the people there would be angry with Americans, probably hostile and perhaps even violent. After all, we Americans had dropped an atomic bomb on the city just 18 years before, killing well over 100,000 people. My fears proved to be unfounded. If the people of Hiroshima were hostile to Americans, they did not show it. They were

kind and welcoming to young Americans, as were people throughout Japan.

Here is what I had learned in high school and college about Hiroshima: The American military dropped an atomic bomb on the city, followed by the dropping of another atomic bomb on Nagasaki, and these bombings brought World War II to an end. Here is what I learned at the Hiroshima Peace Memorial Museum when I was 21 years old: There were people under that bomb we dropped on the city. Most were civilians. The bomb slaughtered its victims, killing men, women and children indiscriminately. I also learned that many of the people killed by the bomb were burned alive, some were incinerated. These were powerful details - details that were certainly not emphasized in the story we learned in school in the United States. One of the strongest impressions on me was the shadow on the wall that was left behind where someone had been sitting at the time the bomb was dropped. The person was incinerated and only his or her shadow remained.

Visiting the Hiroshima Peace Memorial Museum had a strong influence on my views on war, and particularly nuclear war. The museum, which was filled with artefacts and photographs, powerfully demonstrated the futility of nuclear warfare. Hiroshima's past was eloquent testimony to an intolerable future. The course of my life made a subtle shift. I was set on a course wanting to do something to end the tragedy of war. Later, when I returned to the United States, other events would solidify the shift in my life, particularly my experience in the army and my fight in court against orders to go to Vietnam.

Some 20 years later I was a founder of the Nuclear Age Peace Foundation, where I have served as president for almost 20 years. Hiroshima has never left my mind. I have written many poems and articles about the tragedy that occurred there and its meaning

for our lives. I have worked for the abolition of nuclear weapons. I have done all that I can to further this goal. I was a founder of Abolition 2000, now a global network of over 2000 organizations working to abolish nuclear weapons. I have travelled around the world speaking out for realizing the dream of Hiroshima and the survivors of the bombing - the abolition of nuclear weapons.

I believe that museums matter. They capture moments in time and freeze them for the future to examine. Of course, it is important for museums to be honest. It is possible for museums to be deceptive by overt acts or by omission. There is a museum about the first atomic bombs that I visited at Kirtland Air Force Base in Albuquerque, New Mexico. That museum celebrates only the technology. There are no photographs or displays of the people who were killed and injured in the bombings. The museum is steely and antiseptic. In visiting this museum, one would have no emotional connection with or even knowledge of the suffering and death caused by the bombings.

It would be more than 35 years before I visited the Hiroshima Peace Memorial Museum again. When I did return in 1998, it was to give a speech at the museum. I began my speech with these words: 'It is with profound appreciation and gratitude that I return to this city of peace, this sacred city of Hiroshima. This city was made sacred not by the tragedy which befell it, but by the rebirth of hope which emerged from that tragedy. From the ashes of Hiroshima, flowers of hope have blossomed, bringing forth a renewed spirit of possibility, of peace, to a world in which hope has been too often crushed for too many.' In another visit to the museum early in the year 2000, the museum director, Minoru Hataguchi, showed my wife and me through the museum. He was carrying with him a small box. At one point, he stopped and opened the box. He told us that this was the first time he had shared the contents of the box with visitors to the

museum. The box contained the pocket watch and belt buckle of his father. Mr. Hataguchi had been *in utero* when the bomb fell. His father had been a train conductor, and had been near ground zero. The pocket watch and belt buckle were all that his mother recovered. We were very moved that he shared his father's story and the artefacts with us.

In Fall 2000, our Foundation sponsored an exhibition in Santa Barbara, California from the Hiroshima and Nagasaki Peace Memorial Museums. Mr. Hataguchi was one of the representatives of the two cities who came to Santa Barbara to open the exhibition. By bringing it to our city, we were able to share with members of our community an important perspective on Hiroshima and Nagasaki with which many were unacquainted.

In 1995, the Nuclear Age Peace Foundation commemorated the 50th anniversary of the bombings of Hiroshima and Nagasaki by creating a peace garden in our community. We called it Sadako Peace Garden after Sadako Sasaki, a young girl who had been exposed to the bombing of Hiroshima at age 2 and had died at age 12 of leukemia. Sadako had been inspired by the Japanese legend that one's wish will come true if one folds 1,000 paper cranes, and she had attempted to fold paper cranes to regain her health and to further world peace. She wrote: 'I will write peace on your wings, and you will fly all over the world.' Each year on August 6th, the Foundation holds a public event at Sadako Peace Garden to commemorate the anniversary of Hiroshima with music, poetry and reflection.

I am quite certain that my first visit to Hiroshima at the age of 21 left a strong enough impression on me to guide the course of my life. I am dedicated to ending the nuclear weapons era, and bringing the spirit of Hiroshima and its survivors, the *hibakusha*, to people everywhere. If a visit to

the Peace Memorial Museums in Hiroshima and Nagasaki were a requirement of office for all leaders of nuclear weapons states, it just might change the world.

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**FACING THE PAST IN A
FUTURE-ORIENTED SPIRIT:
JAPANESE-DUTCH-
INDONESIANS EXHIBITION --
THE JAPANESE
OCCUPATION OF THE
DUTCH EAST INDIES
REMEMBERED**

By Erik Somers

The Netherlands and Japan have long-standing historical ties. For centuries, the Netherlands were the only western country permitted by the Japanese Shogun to set up trading posts in Japan. The Dutch were a link between isolated Japan and Western culture. But there is a darker chapter in their common bond as well. During World War II the Netherlands and Japan were on opposite sides, and Japan occupied the Dutch East Indies, formerly a colony of the Netherlands, and Indonesia today. In 2000, Japan and the Netherlands celebrated the 400th anniversary of their relations. They organized a wealth of cultural, scientific, economic and sporting events. The highlight was the visit of the Japanese emperor to the Netherlands. The

sensitive issue of the war years was addressed as well in the programme for commemorating 400 years of relations between the two countries. In the Netherlands, the war victims and veterans insisted that the experiences during World War II be covered in sufficient detail. In Japan, however, the public was inclined to overlook this period to avoid reopening old wounds.

The Netherlands Institute for War Documentation devised a plan to convey these wartime experiences in an exhibition that would be shown in both countries. Rather than depicting an historical account of the actual war incidents, the idea was to present the way those involved experienced the war years and how they look back on them. It intended to make a wide public in both countries aware of the experiences of Dutch, Japanese and Indonesian people during the Japanese occupation. We wanted to avoid the historical picture being dominated by the experiences of one group; nor was it the intention that the exhibition should place at its centre the question of guilt. In the three countries concerned, little was known of each other's experiences, nor about the way in which the memory of this period has developed. Few Japanese people know about the experiences of Dutch internees or the Indonesian population. Nor did many Dutch people know how Japanese soldiers experienced their stay in Indonesia, let alone how this period has been viewed in post-war Japan. With the aid of first-person documents, pictures and sound, the exhibition gives an overview of the experiences of the three groups, the recording of their experiences and the mutual imagery. The exhibition intended to make the process of remembering and handing on understandable.

The exhibition offered something new in both form and content. It integrated documents and objects, pictures and sound from the three countries involved. For the

first time, images from the memories of three nations have been presented next to each other. Research took place not only in the Netherlands but also most emphatically in Japan and Indonesia. The theme of the threefold tradition is reflected in the exhibition title, *Japanese, Dutch, Indonesians - The Japanese Occupation of the Dutch East Indies Remembered*.

At the *Third International Conference of Peace Museums* held in Osaka and Kyoto in 1998, we first presented the idea for the exhibition in Japan as the planners. We contacted museums, authorities and foundations. Getting Japanese institutions to agree to show the exhibition in Japan proved difficult. Politicians and civil servants were reluctant to deal with this sensitive issue. Their own circle included opponents who raised their voices and blocked acceptance. However, NGOs involved in peace education did what municipal governments (with the exception of the local governments of Mizumaki and Usuki) were unable or unwilling to do: they offered to accommodate the exhibition. It was shown in Kyoto (Kyoto Museum for World Peace at Ritsumeikan University), Usuki, Mizumaki, Nagasaki (Nagasaki Peace Institute), Fukuoka (Physicians and Dentists for Prevention of Nuclear War), Tokyo (Gaikokuko Daigu University) and finally Kochi (Grassroots House and Kochi Liberty and People's Rights Museum).

We were keenly aware from the outset that the structure of the exhibition would put us in a delicate position. The exhibition inevitably elicited comment, positive as well as negative. For example, in the Netherlands the war victims did not recognise enough of their own experiences in the exhibition. In their view, it did not adequately address their suffering, the hardships and the losses they had incurred under the Japanese occupation. In conventional exhibitions, documentaries and book publications, this victimhood has prevailed until now. In this exhibition, we also highlighted for example the contacts that

the Japanese had with the Indonesian civilians and the hardships that the Japanese suffered after the war, when the roles were reversed and the Japanese went through internment, forced labour and prosecution. Some Japanese responses to the exhibition deplored the Western orientation, despite the efforts of the planners to make their account as objective as possible. Some Japanese also believed that the exhibition did not properly cover the centuries of colonialism and suppression of the Netherlands in the Dutch East Indies. (Unfortunately, a representative sample of the Indonesian responses to this exhibition is not yet available. The exhibition is supposed to travel to Indonesia in 2002, provided the current political turmoil allows it). Nonetheless, reactions to the exhibition have been overwhelmingly positive. The threefold perspective was very popular. Furthermore, it served one of the exhibition's chief objectives, which was to encourage debate, raise questions, contribute to an open dialogue and invite people to share their impressions. A better understanding will promote interaction and cooperation between the countries involved. Because this sensitive issue continues to raise concern in the 21st century, this is a major achievement.

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**UTOPIA: THE SEARCH FOR
THE IDEAL SOCIETY IN THE
WESTERN WORLD
(EXHIBITION)**

By Joyce Apstel

The *Utopia* exhibition at the New York Public Library in New York City from 14th October 2000 until 27th January 2001 was an

extraordinary look at different visions of utopias and dystopias from ancient to modern times through manuscripts, maps, prints and rare books. As the curators make clear in the title, the exhibition focused on western conceptions of utopia and this writer hopes that the curators will give serious consideration to putting together an exhibition that includes Eastern, African, and other cultures' views of utopia and how these different perspectives influence each other.

The exhibition provided a rich, complex view of how different writers, artists, thinkers, activists and others looked critically at their own society and created alternative visions for new 'heavens on earth.' The display, organized jointly by the Bibliothèque Nationale de France (where a shorter version appeared earlier) and the New York Public Library reflects the successful cooperation of these two important institutions. The Paris exhibition included the first European viewing of a copy of the Declaration of Independence in Thomas Jefferson's own handwriting from the New York Public Library collection. The U.S. exhibition contained manuscripts and other rare items about the French Revolution and social utopias of the Romantic age from the Bibliothèque Nationale de France's collection. The first three sections explored utopian thought from earliest sources in the ancient world and in the Bible to the Middle Ages and through the end of the 19th century. There was a section on utopian worlds from Thomas More to the Enlightenment. Of particular interest were the various maps and engravings of the 'New World' and its inhabitants from the 15th century on that reflect conflicting images and dreams of the 'development of this "no place" into a concrete presence in the minds and on the maps of the Europeans' (*Utopia*, New York Public Library, p. 5). The revolutionary age through the 19th century concluded the first floor of the exhibition with documents from varied international communities ranging from New Harmony to the Shakers

and revolutionary visions from the Communist Manifesto to the Paris Commune.

The third floor section, entitled 'Dreams and Nightmares; Utopias and Dystopias in the 20th Century' was created in the U.S. and while there were some very interesting materials the exhibition lacked the richness of commentary and integration characteristic of the first three sections of the exhibition on the first floor. The anti-war and peace themes began with a series of photos of individuals in 1960s U.S. communes but no description of the context or differences between Walden Two or other alternative lifestyles portrayed was provided. There were a series of anti-war posters against nuclear war and the Vietnam war, and photos of civil rights marches and buttons and other memorabilia from feminist to environmental issues. More information and context could have provided a valuable introduction to the history of the 1960s protest movements. Visitors stood in line to listen to audio speakers of Martin Luther King Jr.'s 'I Have a Dream' speech, as well as music and videos from the 1960s. The other half of the gallery was devoted to dystopias emphasizing Nazi and Soviet totalitarianism, including propaganda films.

A series of lectures, courses, readings, films and performances were scheduled in conjunction with the exhibition opening with a slide lecture by Holland Goss, Research Curator at the New York Public Library as well as events at various museums, universities and other venues. Events ranged from a film series *The Cinema of Utopia*, and a two part lecture series by Orville Schell on 'Virtual Tibet: The Tibet of the Western Imagination', to a science fiction lecture series at New School University including an interview with Ursula K. Le Guin and a lecture entitled *Is the Nuclear Age Over?*, discussing the implications of recent international treaties and repercussions for the 21st century.

The excellent volume accompanying the

exhibition and with the same title (eds. Schaer, Claeys and Sargent, New York: Oxford, 2000, ISBN 0-19-514111-3) may be ordered from www.the.libraryshop.com or by mail from The New York Public Library, Library Shop, Fifth Avenue and 42nd Street, New York, N.Y. 10018.

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POSTPONEMENT OF FOURTH INTERNATIONAL CONFERENCE OF PEACE MUSEUMS

In Newsletter no. 12 (February 2000) it was reported that following the very successful third international conference of peace museums, held in Osaka and Kyoto in 1998, the fourth conference would be held in 2002 in Flanders (Belgium), thanks to a proposal made by one of the leading peace museums in the region, the IJzer Tower in Diksmuide, in cooperation with the *In Flanders Fields* peace museum in Ieper. As was briefly reported in Newsletter no. 13 (January 2001), the IJzer Tower has organised several successful fund-raising events, the proceeds of which are being used for the organisation of the fourth international conference.

Since the beginning of the year 2000, a working party has been meeting regularly in order to develop the programme, including several field-trips. It was expected that by Easter 2001, a year before the conference, a detailed programme and registration documents would be sent to all interested museums and individuals.

However, at a meeting of the working party

on 12th March it was unanimously decided to postpone the conference by one year. The main reason for this decision is the fact that various authorities (municipal, regional, and national) whose support is vital for the organisation of the conference have recently indicated that the working group should be constituted into a more formal, juridical body. It has been decided, therefore, that a registered charitable organisation be created which will be the proper legal entity in charge of the financial and other responsibilities associated with the organisation of the conference. This process will take some time, and has necessitated the postponement.

Dirk Demeurie of the IJzer Tower, Piet Chielens of *In Flanders Fields*, as well as representatives of two prominent Flemish peace organisations ('Youth and Peace', and 'Peace Days') are currently deliberating the setting up of the new charitable organisation.

While the news of the postponement at this time will come as a surprise and disappointment to many readers, we have been assured by Dirk Demeurie that this concerns a postponement and certainly not a cancellation. We are grateful to him and the working party for their hard work during the past fifteen months, and wish them good luck for the road ahead.

CENTENARY OF THE INTERNATIONAL MUSEUM OF WAR AND PEACE IN LUCERNE (2002)

The postponement of the fourth international conference of peace museums until 2003 would make it appear all the more desirable that a commemorative event be held in Lucerne (Switzerland) in 2002 on the occasion of the inauguration, a hundred years

ago, of Jean de Bloch's pioneering peace museum. Apart from the intrinsic merits of such an event, it would provide an opportunity for network members - especially in Europe - to come together again after an interval of four years. However, given the interest which exists in Japan and elsewhere in Bloch's remarkable creation, it is expected that peace museums and interested individuals from around the world would like to participate in a commemorative programme.

With less than a year remaining, we had hoped that by now there would be certainty about the holding of such an event, including its nature and dates. This is, regrettably, not the case. We are still awaiting a reply from the city of Lucerne whether any kind of official event is planned or whether, alternatively, the city might lend its support to the kind of programme proposed by the International Network of Peace Museums. The Culture Department of the Canton of Lucerne has recently indicated that it is not able to organise a commemorative event itself but that it shall gladly support, in both financial and advisory ways, any initiative taken by the city in this respect. The opening of the International Museum of War and Peace in June 1902 - in the presence of many prominent local and international figures - was widely and favourably reported at the time. Until its demise after World War I, the museum featured in the entry for the city in the famous, annual Baedeker guides to Switzerland where the museum was highlighted as one of the unusual attractions of the city. Indeed, the 1902 edition of the city's official *Guide to Lucerne* had the museum building and name embossed on its cover. It referred to the museum as being of 'the greatest interest both to friends of the peace and to military men.' Last but not least, it is unlikely that Bloch could have realised his imaginative venture without the practical support of the city (and that of Swiss army officers who assisted him greatly with the collection of artefacts as well as their display

in the museum). From a purely local history perspective alone, there seem to be very good reasons for the city not to let this anniversary pass by unnoticed.

While we await a positive decision of the city authorities, it is encouraging to know that the new Polish ambassador to Switzerland, Mr. Jerzy Marganski - like his predecessor, Mr. Marek Jedrys - has indicated his full support for a Bloch museum anniversary event in Lucerne.

Meanwhile, on 15th-16th June 2001, the Jean de Bloch Society in Warsaw organised a Bloch commemorative conference on 'Security in Europe: Its Prospects and Experience'. The occasion was the centenary of Bloch's nomination for the inaugural Nobel Peace Prize. The conference was held under the patronage of Professor Wladyslaw Bartoszewski, Polish Minister of Foreign Affairs and took place in the Ministry's Mansion at Foksal Street in central Warsaw. For more information about the *Jean de Bloch Society/Towarzystwo Jana Gotliba Blocha*, contact its president, Dr. Andrzej Werner at ul. Odyńca 15/7, 02-606 Warszawa, Poland; Tel. & Fax: 00-48-22-844-7936 and Fax: 00-48-22-622-6595.

OTHER NEWS

Peace Museum Project in Casalecchio di Reno

In March 2001, the Culture group of the Association 'Paths of Peace' (*Associazione Percorsi di Pace*) in Casalecchio di Reno, near Bologna (Italy) submitted a project to establish a peace museum in the town. The Association is a large and dynamic group which has been active in schools and war zones, and now wants to create a peace museum in the locality and thereby give it an identity as being a 'city of peace'. In the 1980s, the town was one of the first to

declare itself a nuclear weapons-free zone. The museum would enable the local community to better disseminate the values of tolerance, solidarity, and nonviolence which have contributed to the identity of the local community.

The group wants to preserve and make use of the many important educational and publicity materials produced by various peace groups and movements in Italy during the second half of the last century. The Association has strong contacts with many of them, and also with the International Pacifist Poster Documentation Centre in Bologna. If the museum materialises, it is envisaged that the Centre will be housed in it. Several groups and individuals who have played prominent roles in the Italian peace movement have already promised to donate materials for the museum. It aims to be a centre not only for exhibitions and displays, but also for peace initiatives of the most diverse kinds, including educational work directed at the whole community (including schools). The museum would show and teach the instruments for the promotion of a culture of peace. Casalecchio - a town with 33,000 inhabitants - does not have a single museum, and the Culture group of the Association believes that the creation of a peace museum will make a significant contribution to the town becoming a centre of great vitality and cultural radiance.

In the same region - the Reno Valley - is the Peace School in Monte Sole (near Marzabotto, scene of war atrocities and devastation during World War II) which will be inaugurated later this year. The area is being conceived as a peace and nature park. It is hoped that on that occasion the official start can also be given for the Peace Museum of Casalecchio di Reno. There are plans for close collaboration between the two projects and for turning the Reno Valley into a unique 'Peace Valley'.

Meanwhile, during an event organised on 8th October 2000 in the Teatro S. Martino in

Bologna, the First Italian Peace Museum was presented. The museum, which is still in an embryonic phase, was inaugurated in Paterno, Catania, on 4th December.

(With thanks to Vittorio Pallotti. For information on the International Pacifist Poster Documentation Centre, and the peace museum in Catania, see the previous newsletter, pp. 9-12).

World Religions - Universal Peace - Global Ethic (Travelling exhibition)

The Global Ethic Foundation in Tübingen (Germany) has created an exhibition consisting of twelve panels (each measuring 2 metres x 1 metre) on the theme *World Religions - Universal Peace - Global Ethic*. The Foundation was set up to promote the ideas put forward in the book *Global Responsibility: In Search of a New World Ethic* (1990) by the renowned theologian professor Hans Küng. The 'Global Ethic Project' starts from the premise that our globe cannot survive without a global ethic and is based on the following three convictions: there can be no peace among the nations without peace among the religions; there can be no peace among the religions without dialogue between the religions; there can be no dialogue between the religions without research into the foundations of the religions. The first major result of this research into foundations was the 'Declaration Toward a Global Ethic', approved by the Parliament of the World's Religions held in Chicago in 1993. For the first time, representatives of all religions committed themselves to a culture of (1) nonviolence and respect for life; (2) solidarity and a just economic order; (3) tolerance and a life of truthfulness; (4) equal rights and a partnership between men and women.

With the help of short text panels, quotations, photographs and other illustrations, the exhibition introduces the above principles for a global ethic as well as six world religions

(Hinduism, Chinese Religion, Buddhism, Judaism, Christianity, Islam). In his preface to the brochure accompanying the exhibition, Hans Küng writes: 'People of all religions know far too little about one another; above all they know far too little about what all the religious and ethical traditions have in common. This exhibition tries to contribute towards changing that ... it aims to provide orientation and to challenge you to think again about the importance of the great religions for humankind.'

The English-text version of the exhibition was first shown at the German embassy in London in May, and is currently being shown elsewhere in the U.K. (Birmingham, followed by Leicester, Glasgow, and possibly Bradford). There are plans for it to be shown in New York. The exhibition is also available (in German only) in the form of 12 posters (A1 size), a set of which can be purchased for DM 30,-. Copies of the informative brochure accompanying the exhibition, in English or German, are available from the Stiftung Welt Ethos (Global Ethic Foundation), Waldhäuser Strasse 23, D-72076 Tübingen, Germany. Tel.: 00-49-7071-626-46; Fax: 00-49-7071-610-140; E-mail: office@stiftung-weltethos.uni-tuebingen.de

For detailed information about the foundation, consult its web-site: www.global-ethic.org; information about the exhibition is available on the German language homepage only: www.weltethos.org.

Commonwealth Association of Museums' Peace Exhibition

The Commonwealth Association of Museums (CAM), established in 1974, exists to maintain and strengthen links between museums and museum professionals in the Commonwealth. It comprises members from some 35 nations of the Commonwealth and aims at the participation of all of its 54

member countries. Membership is not restricted to national museums associations since many countries are without such an association. The 25th anniversary of CAM was celebrated at its Triennial conference held in Barbados in May 1999 under the heading *Museums, Peace, Democracy and Governance in the 21st Century*. Among prominent speakers who addressed the conference on this theme were the Minister of Education, as well as the Deputy Prime Minister and Minister of Foreign Affairs of Barbados. The latter argued that 'museums have the potential to be a powerful force in the education of a people.'

The conference was a successful initial attempt in encouraging museums to tackle the challenging issues of the contemporary world from the museum perspective - a controversial topic as many museum professionals do not see these concerns as an important role of museums. Papers were delivered on such topics as museum work in societies in conflict; the ability of museums to act as agents of change; the museum's role in fostering understanding of different cultures within the community; ways in which museums can promote peace and democracy; UNESCO's culture of peace project; etc. Among the key conclusions was the critical importance of respect and understanding in culturally pluralistic societies and the particular contribution that museums can make because of their cultural focus. Another was the complexity of each of the three themes - peace, democracy, and good governance - and their intricate relationships: the importance of peace as a foundation for democracy, and of democracy as a foundation for peace; and peace as a prerequisite for development.

The action plan contained in the 'Bridgetown Declaration on Museums and Peace, Democracy and Governance in the 21st Century' recommended that priority be given to programmes and exhibitions which can serve as a vehicle to promote a culture of

peace in accordance with the UN International Decade for the Culture of Peace and Nonviolence for the Children of the World, 2001-2010. The culture of peace is defined by UNESCO as the 'values, attitudes and behaviours that reflect and inspire social interaction and sharing based on the principles of freedom, justice, democracy, human rights, tolerance and solidarity; that reject violence and endeavour to prevent conflicts by tackling their root causes, to solve problems through dialogue and negotiation and that guarantee the full exercise of all rights and the means to participate fully in the development process of ... society.'

CAM is currently engaged in the organisation of a *Commonwealth's Children's Peace Exhibit* which will bring together 40 to 60 art works produced by children and young people aged 8 to 18 and which is meant to bring children into the dialogue of peace by stimulating their creativity and expressions about what peace means to them. It is part of the action plan expressed in the *Nairobi Declaration on Children and Museums* which was adopted at the workshop entitled 'Children in African Museums', organised by CAM in Nairobi (Kenya) in 1997. Some of the best and most appropriate art pieces from the children's contest, representing children's voices, will later be integrated in a larger, more comprehensive exhibition on peace for people of all ages. The latter exhibition will begin its life on the web and will subsequently be developed into a self-contained travelling exhibition. National or local museums, or other cultural institutions hosting the exhibition will be able to supplement the exhibition with their collections or solicit their community for objects pertinent to the theme. Much use will be made of oral testimonies on the subjects of war and peace by children, adults and seniors, and peace leaders whose actions and courage have inspired others will be featured. CAM aims to launch the virtual exhibition in 2002 and the travelling one in 2003. The

Commonwealth's Children's Peace Exhibit is the first exhibition undertaken by the Commonwealth Association of Museums, and constitutes a pilot test which will influence the nature and way of organising the larger exhibition.

For further information, see CAM's website: www.center.uvic.ca/cam or contact CAM's Secretary-General: Lois Irvine, Cultural Resources Consulting Services, R.R. no. 1, De Winton, Alta. T0L 0X0, Canada. Tel. & Fax: 00-1-403-938-3190; E-mail: irvine@fclc.com

(With thanks to Peter Nias of The Peace Museum in Bradford, and Lois Irvine who visited the museum in July 2001).

Black Death and Colorado Beetle: Biological Weapons and Their History (Exhibition)

Biological warfare is not new - for instance, in 1763 the British instigated a smallpox epidemic in order to quell a rebellion of American Indians near Fort Pitt in the Great Lakes region; in 1837, the Mandan tribe was likewise reduced in a four-month period from some 1600-2000 individuals to less than 10% that number. Following the discovery of anthrax bacteria by Robert Koch in 1876, German agents first used them in sabotage operations in 1915. From 1933, Japan engaged in intensive biological warfare research, subjecting 10,000 prisoners to experiments, including the use of pest-bacteria. Japan was the only country to use biological warfare in World War II. According to Chinese sources, more than a quarter of a million Chinese fell victim to it during the period 1932-45. These and other aspects of biological weapons are presented in a travelling exhibition which has been organised by professor Erhard Geissler of the Max Delbrück Centre for Molecular Medicine in Berlin-Buch.

Its origins go back to an exhibition entitled

'The Sachsenburg and biological warfare' which was held in Sachsenburg Castle near Frankenberg (Saxony) with the cooperation of several scientific, medical and military organisations. The exhibition is on permanent display there during the summer months. The travelling exhibition was developed with the financial assistance of the 'Science in Dialogue' project of the German Science Foundation. It was first shown in November 2000 in the Academy for Self-defence in Sonthofen. The travelling exhibition consists of 30 panels, which when framed measure 1.20 m x 2.00 m. The exhibition is divided into six sections: Introduction; Bio-sabotage during World War I; Biological warfare before and during World War II; Bio-terrorism; Potato-beetles attack; Controlling biological and toxic weapons.

The exhibition is in German; a catalogue which attractively reproduces the thirty panels of texts and illustrations is available. For further information, please contact Prof. Dr. Erhard Geissler, Max-Delbrück Centre for Molecular Medicine, Postbox 740238, Berlin 13092; E-mail: geissler@mdc-berlin.de (With thanks to Malcolm Dando).

Greenham Common Peace March: Commemorative Sculpture

On 27th August 1981, world history was made in Cardiff (Wales) when 36 women, four babies in pushchairs and six men set off on a march to RAF Greenham Common, Berkshire, to protest about the American ground-launched cruise nuclear missiles to be deployed there. This was the start of the women's peace camp at Greenham, which continued until last year. Plans are underway for a celebration in Cardiff on 27th August to commemorate the 20th anniversary of the start of the First Greenham Peace March. On this occasion also, a commemorative sculpture will be unveiled.

The idea for this was first suggested in 1990;

ten years later, since March 2000, 22-inch high maquettes in bronze have been on show in museums, galleries and city halls around the U.K. in order to promote the project and raise funds for the life size public sculpture. Currently being cast in bronze in a foundry in Wales, it is the work of Anton Agius (Malta). The statue is of a woman, carrying a baby on her hip - one generation working to make the world safer for the next generation. The child holds the dove of peace. The woman wears purple green and white ribbons in her hair as did the marchers to pay homage to their great-grandmothers, the suffragettes. Also the chain round her waist links her with the suffrage movement, when women struggling for the vote chained themselves to railings and statues of men in London. Greenham women later chained themselves to the fence around the base after they were ignored by the government and the media.

The final location of the sculpture still has to be decided. One of the homes suggested for it is at the Wales Assembly, over half of its members having expressed support for the idea. Another possible location is at the Civic Centre in Cardiff. There is one bronze maquette for sale at £ 3,500. The sculptor is also prepared to donate the full size sculpture in plaster to a museum in the U.K. A video disc of the Greenham March Commemorative Sculpture is available.

(With thanks to Thalia D. Campbell who is Coordinator of the Greenham Sculpture Project. For more information, contact her at the following address: Glangors, Ynyslas, Borth, Ceredigion/Cardiganshire, SY24 5JU. Tel.: 00-44-1970-871360; E-mail: greenhamsculpture@hotmail.com - also: oldlabour@hotmail.com; Website: www.wfloe.fsnet.co.uk).

Greenham - Commemorative & Historic Site

A separate initiative from the Greenham March Commemorative Sculpture is the

planned building of a Commemorative & Historic Site on Greenham Common. Following a discussion in August 1997 held by a core group of women at the Camp it was decided that the Site would comprise a garden dedicated to Helen Thomas (who died in an accident at the Women's Peace Camp in 1989), and a design encompassing the four elements (earth, air, fire, water). The organisers argue that it is incumbent on the peace movement to preserve for history their dissent and nonviolent resistance which rejected the nuclear madness that took the world to the edge. In 1999 building plans for the Site were submitted to and approved by West Berkshire Council. A Commemorative Fund Appeal has been established in order to finance the building of the Site. Its address: Dept. GCWPC, 15 Sydney Road, Wanstead, London E11 2JW; Tel.: 00-44-20-8989-4819; E-mail: greenhamwpc@hotmail.com; Website: www.web13.co.uk/greenham/ Further information can be obtained from Sarah Hipperson at the same address.

In a separate development, the six Silo's on Greenham Common - that housed the 96 Cruise Missiles - are to come under the sole ownership of West Berkshire Council, and are to be designated as a 'Heritage Site'. There appears to be a growing interest, by English Heritage and others, in preserving for history the various buildings - bunkers, shelters, etc. - at the site.

Shot at Dawn Memorial

The Shot at Dawn Memorial, depicting a statue of a blindfolded boy soldier with his hands tied behind his back awaiting execution, was dedicated on 21st June to the memory of the 274 British and 32 Commonwealth soldiers who were shot for desertion or cowardice during World War I. The statue, which is two and a half metres in height (8 ft 6 in) and which was donated by the Birmingham sculptor Andy DeComyn, is the centrepiece of a tribute at the 150-acre National Memorial Arboretum in Alrewas

near Lichfield (Staffordshire, U.K.). The sculpture is flanked by a semicircle of 306 wooden posts, each carrying a plaque recording the name, age, rank and date of death of the soldiers executed. The boy soldier is modelled on Private Herbert F. Burden, 17, of the 1st Battalion of the Northumberland Fusiliers, who had joined the army as a volunteer at the age of 16, having given a false age of 18 in order to be able to enlist. He fled from the carnage at Ieper and was arrested. Undefined, and with no survivors from his unit to speak for him at his court martial, he was shot at dawn by firing squad in 1917 for desertion. In order to defray the £ 6,400 costs for the posts and the landscaping, a public appeal was launched whereby people were invited to 'adopt a soldier.' By doing so, people not only made a financial contribution but would also serve symbolically as a guardian since many of the soldiers executed have no known relatives and no known graves.

The memorial - the only one of its kind in the country - recognises that those who were executed were also victims of war, and that the stigma of their execution has been removed from them and their families. Meanwhile, the 'Shot at Dawn' campaign which aims to win a pardon for executed soldiers from the government continues. During the dedication ceremony David Childs, the Arboretum's director said, 'Over 80 years of medical, psychological, psychiatric and sociological advances gives us advantages denied those who sat on the court martial boards that passed sentence. ... The memorial asks us to recognise these deaths as another of the tragedies that warfare has brought about and invites us to work for a peaceful future for all young men today.'

(Cf. Heather Slater, 'New Memorial for Soldiers Shot at Dawn', Lichfield & Burntwood *Express & Star*, 16th November 2000; 'Boy statue shows tragedy of soldiers shot at dawn', *The Times*, 22nd June 2001.

See also the brief report on the conference *Unquiet Graves* held in Ieper in May 2000 in the previous newsletter, pp. 17-18).

Unknown Civilians Killed in War (Memorial Stone)

Professor Stefan Schindler of the University of Pennsylvania in Philadelphia tells the remarkable 'Story of a Rolling Stone' in the September 2000 issue of *The Peace Exchange*. He recounts how in 1993 Lewis Randa, while contemplating the Tomb of the Unknown Soldier in Arlington National Cemetery in Washington D.C., wondered why there was no memorial for unknown civilians killed in war - aware that over one hundred million civilians have died in wars in the twentieth century. Were they less precious, less worthy of remembrance than soldiers who fell in battle? He commissioned a four thousand-pound granite stone engraved *Unknown Civilians Killed In War* which the following year was unveiled in the grounds of The Life Experience School and Peace Abbey in Sherborn (Massachusetts), of which he is founder-director.

Realising that the stone belonged in Arlington National Cemetery in the nation's capital, it was unearthed in July 1999, placed in a caisson, and pulled by The Stonewalkers thither. However, it takes an Act of Congress to place a memorial in the Cemetery, and the federal government declined to make space for it there. In November, after the caisson was released from the National Parks Impoundment Lot in the city, it was pulled to Georgetown University where the stone found a temporary home in the grounds of its Center for Peace Studies. On Veterans Day, 11th November, people gathered at the unofficial national shrine and said prayers for the living and the dead, for soldiers, civilians, and children.

In summer 2000 the stone was flown to Ireland, and in early summer 2001 to Liverpool. It is currently being pulled to

London. There is not a group of professional Stonewalkers; the work of pulling the stone is undertaken by volunteers from local peace and other citizen groups. Next spring it is scheduled to be pulled from Amsterdam to Paris, after which it will be transported to Vietnam, Korea and Japan where the stone will be walked between various cities. For the foreseeable future, the original idea for a permanent resting place for the stone is in abeyance.

See Stefan Schindler, 'America's *Civilian Memorial*? Story of a Rolling Stone', pp. 1-2 in *The Peace Exchange*, Vol. 7, No. 3, September 2000. For more information, and an update on the memorial's itinerary, please contact Lewis Randa, 2 North Main street, Sherborn, Massachusetts 01770, USA; Tel. 00-1-508-650-3659; Fax 00-1-508-655-5031; website: www.stonewalk.org. and also www.peaceabbey.org.

Images of Peace Exhibition

The Central Institute for Art History in Munich organised an exhibition entitled *Bilder des Friedens* (Images of Peace) from 30th November-12th January. The exhibition comprised two parts: a documentary section showing some forty examples of the representation of peace in all artistic genres, from antiquity until the late 19th century. There was also a small exhibition of original graphic work (from the Institute's own collections, and supplemented by examples from various other public as well as private collections). The Institute is about to publish a multi-authored book related to the exhibition entitled *Pax: Contributions to the Idea and Representation of Peace (Beiträge zu Idee und Darstellung des Friedens)*. It will contain chapters on peace as a theme in the graphic and plastic arts; the representation of peace in the art of antiquity; peace as the subject of musical composition; peace poetry; the concept of peace in theology, and in the history of law; the peace celebration in Augsburg.

For more information, please contact Dr. Wolfgang Augustyn, Zentralinstitut für Kunstgeschichte in München, Meiserstrasse 10, D-80333 München, Germany; Tel. 00-49-89-289-27565 and -27568; Fax: 00-49-89-289-27607; E-mail: w.augustyn@zikg.Irz-muenchen.de; www.zikg.Irz-muenchen.de (With thanks to Thomas Wechs and Dr. Wolfgang Augustyn).

German Anti-War Painter of 1930s Remembered (Exhibition)

The Bavarian artist Johannes Matthaeus Koelz (1895-1971) was a survivor of one of the worst battles of World War I (Verdun, 1916); his brother was among the first to be sent to the front in August 1914 and was killed the following month. His bitter personal experiences of war were to have a profound influence on the rest of his life. By the 1930s he had become a respected painter in Munich - even receiving an official commission in 1937 to make a portrait of Hitler. His rejection of this prestigious and lucrative offer, together with his work on what had become his major preoccupation at this time - a massive and powerful anti-war triptych called 'Thou shalt not kill' (*Du sollst nicht töten*) - made him a marked man. Later that same year he escaped with his family across the border to Austria, and eventually via Prague and Rotterdam reached safety in England in 1939. However, following Britain's declaration of war on Germany, Koelz was interned in June 1940 together with thousands of others who had fled to Britain to escape Nazi persecution. He was sent to Australia where he spent a year in an internment camp.

Before fleeing Germany, Koelz had tried to save his finest work by sawing it into twenty pieces which he had distributed among his friends. Six fragments have so far been recovered, four of which were donated in 1998 by the artist's daughter Ava Farrington to the Leicester City Museums Service. It has

now organised, with her help, a most interesting and moving retrospective exhibition entitled *A Life Divided: Johannes Matthaeus Koelz*. It shows several of his paintings, including a reconstruction of his masterwork. Since photographs of the nearly completed triptych have survived, the reconstruction consists of a full-size photograph of the painting onto which the four donated original fragments have been mounted, together with full-size colour copies of the two other fragments. The picture, which shows in its central panel a crucified German soldier wearing a gas mask, is now being hailed by the art world as a significant find which is proof of the resistance of a handful of German artists who refused to bow to Hitler.

The exhibition is from 4th March-7th October in the New Walk Museum and Art Gallery, 53 New Walk, Leicester, East Midlands LE1 7EA, U.K.; Tel.: 00-44-116-255-4100; Fax: 00-44-116-247-3057; www.leicestermuseums.ac.uk A 30-page fully illustrated catalogue is available for £ 3.99. Among articles in the press reviewing the exhibition, see for instance Giles Tremlett, 'Conscientious Objector', in *The Times Magazine*, 3rd March, pp. 36-41. (See also the item 'Search for pieces of 1930s German anti-war painting' in Newsletter no. 11, pp. 7-8).

Josefina de Vasconcellos's Sculpture *Reconciliation*

Nearly twenty-five years ago, in 1977, Nobel Peace Prize laureate Sean McBride unveiled *Reunion*, a sculpture portraying a man and a woman embracing across barbed wire. The ceremony took place in the Library Square of the University of Bradford. The artist, Josefina de Vasconcellos, unveiled her own work for a second time in 1994 (on her 90th birthday) following restoration work. At the request of the University's Department of Peace Studies, it was renamed *Reconciliation*. The following year, casts of

her most profound and touching work were unveiled in the Hiroshima Peace Park (July) and in the ruins of Coventry Cathedral (August). Since then, there is also a copy in the Chapel of Reconciliation in Berlin. According to Rosemary Hartill, *Reconciliation* 'features two exhausted people, a man and a woman, fallen wearily to their knees, grasping each other for support. It represents sorrow for the past, friendship for the present and hope for the future.'

A variation of this symbol of personal and national reconciliation is since recently in a beautiful water garden in the grounds of Stormont Castle in Belfast, another internationally famous site associated with conflict and reconciliation. The original barbed wire between the two figures has been replaced by flowing water. The Japanese ambassador in London and the mayor of Berlin were among the guests at the unveiling ceremony.

In 1999, Josefina de Vasconcellos completed a striking plaster sculpture of children, staggering under the weight of a heavy cross. One child has been blinded through landmines, another is dying of serial abuse, another has seen his parents shot in front of him. There is a boy on drugs, and a little girl with Aids. Called *The Weight of Our Sins*, the sculpture was taken on a pilgrimage to London that year for the tenth anniversary of the UN Year of the Child. Now cast in resin bronze, the sculpture - to be given a permanent home in Cumbria - will be surrounded by a 'Wall of Evidence' of sculptures and inscriptions listing international crimes against children with their dates and perpetrators. Those who have given their lives and talents for the benefit of children will also be remembered.

(See Rosemary Hartill, 'Acts of Reconciliation', in *Saga*, May 2001, pp. 34-38. With thanks to Margaret Dalgety).

Eric Kennington's Sculpture *War God*

An exhibition of the work of Eric Kennington entitled *The War God and Other Works* is at Leeds City Art Gallery in the U.K., 26th May-26th August. The artist worked on *War God* (initially called *Mammon*) during 1933-35 and first showed it in November 1935 at the Artists International Association exhibition called *Artists against Fascism and War* in London. The exhibition was a protest about the threats to artistic freedom represented by the rise of dictatorships in Germany and Italy. Sue Malvern, curator of the Leeds exhibition, writes that 'the 1930s was a period preoccupied with fears and premonitions of war, often projected onto representations of male bodies or anxious images of masculinity.' The striking 137 cm high stone sculpture shows a paunched phallic figure whose grotesque body, including helmeted head, penetrating stare and enlarged genitals, and accoutrements (club, shield, serpent) express fear, greed, and the will-to-dominate, conveying 'astonishing and dreadful power.' Kennington was an official war artist in both World Wars; one of his monumental sculptures is the *Memorial to the Missing at Soissons* unveiled in 1928. It is inscribed with the names of 3,987 British soldiers missing - presumed killed in Northern France at the battle of the Marne and the Aisne (1914). The exhibition includes a plaster maquette of this and another war memorial, as well as other works.

Sue Malvern's excellent interpretative essay *Things to Come: Eric Kennington's 'War God'*, which accompanies the exhibition, contains reproductions of his work and also of Eric Benfield's 1935 stone sculpture, *To Those Who in 1932 Upheld the Right to Use Bombing Planes* - a protest against the failed Geneva World Disarmament Conference of 1932. It was commissioned by Sylvia Pankhurst and installed in 1935 at Woodford Green, Essex. Copies of the publication

(*Henry Moore Institute Essays on Sculpture*, No. 33, pp. 12) can be ordered from the Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH, U.K. (With thanks to Maggie Glover).

Nelson Mandela Garden in Leeds

Very near to the Leeds City Art Gallery and Town Hall, in the city centre, is the Nelson Mandela Garden. It was re-dedicated on 30th April by the former President of South Africa on the same day that the city bestowed its highest honour on him by making him Honorary Freeman of the City of Leeds. The garden, meant as a token of solidarity with Mandela and the anti-apartheid movement, was first named in his honour at a ceremony held on 10th December 1983. Since its opening, the garden has also served as a constant reminder to all of the abhorrence of racism. Both the original plaque and a new plaque commemorate the two dedications. Addressing a meeting of some 5,000 people in Millennium Square (site of the Garden), Mandela spoke of the significance which the occasion held for him as the garden reminded him of his childhood and the happy days associated with it.

Bombed St. Ethelburga Church to Become Peace Centre

In 1993, an IRA bomb reduced St. Ethelburga almost to rubble, killing a photographer and injuring 51 people. The smallest church in the City of London (in Bishopsgate), built in the 14th century, had survived the Great Fire of London and the Blitz of World War II. In 1998 the Bishop of London and the Archbishop of Westminster opened an appeal to restore the church as a centre for reconciliation and research into the role of religion in conflict. Since then, more than £ 3 million of the £ 3.6 million needed has been raised, and recently approval was given for work to begin on rebuilding the church which is to become the St. Ethelburga

Centre for Preventing and Transforming Conflict.

(Cf. 'Work to begin on peace church' and the Bishop of London, Richard Chartres' 'To *The Times* and its readers, St. Ethelburga rises in thanks', *The Times*, 22nd June and 23rd June 2001, respectively. The newspaper had made the rebuilding of the church the subject of its Millennium Appeal which helped to secure the necessary funding).

Peace Carillon in Mesen/Messines

The Peace Carillon of the St. Nicholas Church in Mesen/Messines in Belgium (the country's largest automatic carillon in its smallest city - 1,000 inhabitants) is in a region where half a million young men lost their lives during World War I. The city was completely destroyed in the battle which was waged there in June 1917 and is surrounded by war graves. Nearby is also the Pool of Peace - a small but attractive nature reserve which has grown out of an immense crater. The latter resulted from the explosion of underground mines used by the allies to destroy German positions. The Peace Carillon was conceived as an international symbol of reconciliation and peace. The idea was launched in 1984, and the following year the first Pax-bell was blessed by Pope John Paul II in a public ceremony at the city square in Ieper. Since then, every year one or more bells have been gifted. Today, the Carillon consists of 52 bells, large and small ones - the result of thousands of individual and corporate donations from many countries. The Carillon still needs five large and four small bells before it will be complete, and Albert Ghekiere, its promoter, is inviting expressions of interest and support.

The idea for a musical memorial to peace and reconciliation has several roots. A carillon in the tower of the local abbey church, installed in 1703, was removed by French revolutionaries in 1793 and melted into

cannon which was used in the war against Austria. The same happened in 1917. The carillon speaks a language which is accessible to all; in Mesen/Messines, it interprets different melodies, mainly traditional and well-known ones from around the world, every quarter hour between 8 am and 9 pm. Any visiting organist or pianist is welcome to play the carillon. According to Albert Ghekiere, 'The peace carillon is a daily appeal for peace in a universal language, that of music.' The idea and practice of reconciliation in Mesen goes back to Otto Meyer, a German veteran who survived the battle of Mesen in 1917. He made and donated a large chandelier for the St. Nicholas Church when this was rebuilt in 1928. This provided Albert Ghekiere and others with the inspiration to develop the Church into a site of international reconciliation.

Nearby is the Irish Peace Park, constructed by young people from Northern Ireland and the Irish Republic in July-November 1998 as a symbol of peace and reconciliation. The park was inaugurated on 11th November that year by the Irish President, Mary McAleese, in the presence of Queen Elizabeth II and the Belgian King and Queen.

For more information, please contact Albert Ghekiere, Nieuwe Rederijkerskamer Mesen [Association for Culture and Tourism], Kerkstraat 2, B-8957 Mesen-Messines, Belgium; Tel.: 00-32-57-44 40 51. (With thanks to Marcia Layfield and Albert Ghekiere).

Peace Parks

The Dag Hammarskjöld International Peace Park and Living Library was dedicated in Ndola, Zambia on 7th July. The memorial is near the site of the controversial plane crash which took the life of the second UN Secretary-General (and 15 others) while on a peace mission to the Congo in September 1961. The opening of the memorial was welcomed by Kofi Annan who said in his

message, 'Four decades after his death, Dag Hammarskjöld continues to inspire people around the world. ... this memorial will help us give thanks for his life. It will help us reflect on the challenges he faced, and the challenges, old and new, that we face today. It will help us renew our commitment to the work for peace, justice and better lives for the world's people, no matter how intractable the obstacles may seem.' The UN Secretary-General also expressed his gratitude to the governments and people of Zambia and Sweden for creating the memorial. (With thanks to Anne C. Kjelling).

At its first Global Summit, in Amman, Jordan, the International Institute for Peace through Tourism (IIPT) launched its Global Peace Parks Project at Bethany Beyond the Jordan, on 11th November 2000 (see previous issue, p. 30). A Peace Pole was planted, along with a Peace Grove of eleven olive trees, in anticipation of the site's future dedication as an International Peace Park. For a brief report of the event, see *The Global Link Newsletter* [of The World Peace Prayer Society], Vol. 34, Spring 2001, p. 4. The Newsletter also contains reports (with photographs) of the planting of many other Peace Poles and World Peace Prayer Ceremonies around the world. The World Peace Prayer Society is moving its international headquarters to the permanent tribute to peace at The World Peace Sanctuary, 26 Benton Road, Wassaic, New York 12592; Tel.: 00-1-845-877-6093; Fax: 00-1-845-877-6862; www.worldpeace.org The Society is rebuilding its Peace Path at the World Peace Sanctuary with beautiful, new Peace Poles. 191 countries will be represented, each with the prayer 'May Peace Be in country X' in both English and the native language. The Society is inviting sponsors for each country's Peace Pole (cost \$ 150). Please contact the Society for further details.

IIPT is currently working towards an international peace park on the border of

Ethiopia and Eritrea and will be selecting two or three other symbolic sites in Africa to be dedicated on the opening day of the first IIPT African Conference on Peace through Tourism. The latter will be held in Nelspruit, Mpumalanga Province, South Africa, 3rd-7th March 2002.

NETWORK NEWS

Austria: Stadtschlaining

The European Peace Museum (*Europäisches Museum für Frieden*) was opened on 5th May in the presence of several local, regional and national dignitaries. Referring also to the large exhibition held during 2000 entitled 'War or peace - from the cult of violence to a culture of peace' which forms the basis of the museum's displays, Burgenland Government Minister Helmut Bieler proclaimed that the message which Schlaining is sending out to the world is, 'War is not a means for solving conflict'. Society has at its disposal other means and mechanisms which, however, are in need of constant development. Peacemaking, both at the global and community and personal levels, has to be understood as an active and progressive process. He regarded the museum as constituting an exemplary and pioneering model also in the sense that the 'War or peace exhibition' had been converted into a permanent exhibition which represented a long-term investment in an important and practical part of the country's cultural infrastructure. The speaker pointed out that the peace museum in Schlaining is the first of its kind in the world where peace is being displayed in a comprehensive manner and where a considerable contribution is being made to the creation of a new 'culture of peace'. It is a modern and lively museum, a 'museum in movement' which not only shows the history of peace through artefacts, but also how peace can be made. The museum

sees itself as an international forum for peace politics/policies.

A temporary exhibition on the theme of mediation and reconciliation ('From Solon to Jimmy Carter') was opened on the same day as the museum. In his speech, State Secretary for Art Franz Morak characterised mediation as the ideal conflict resolution instrument of international civil society. But its use in everyday life, and at all levels of social interaction, was equally important. He highlighted the role of the arts, both as a means to mobilise hate and aggression, and to combat war and foster international understanding. Artists and mediators both shared a vital gift - that of creative imagination.

Long extracts of both addresses, together with an extensive essay on the museum by Manfred Hainzl, and photographs of the opening ceremonies, are reprinted in the June 2001 issue of *Friedensforum*, the Schlaining quarterly magazine. Hainzl describes the efficient and economical transformation of the 2000 exhibition into the permanent museum. The latter has seen the addition of a shop, an education room with 30 places, as well as a small library (including video-library). There is a new logo and new brochures have been published. The museum's exhibition space comprises 2,000 sq. m. - of which 1,400 is for the permanent exhibition and 600 for temporary exhibitions. In addition, a room with 60 sq. m. exhibition space is on offer for outsiders and museum visitors, e.g. for school exhibitions. This space is meant to increase interaction with the public, and draw in extra groups of visitors who can now show their own displays. The museum's contents have been organised around three fundamental themes: violence, conflict, and peace. The content and presentation of several sections has been refashioned when compared with the 2000 exhibition while others have been left largely unchanged. Hainzl's article provides an excellent and detailed overview both of the

museum's educational strategy and of the concrete exhibits and programmes which await the visitor. He indicates that the museum will continue to re-think and innovate its exhibits and ways of presenting its themes for the optimum benefit of the visitor. The museum is currently also addressing the issue of multi-language presentation, in particular for English and Hungarian speaking visitors.

The museum, and also the special exhibition on mediation, will be open until 31st October. Opening times: every day from 9.00 until 18.00, closed on Mondays. Contact details: Tel. & Fax: 00-43-3355-2306; www.aspr.ac.at; E-mail: hainzl@aspr.ac.at

St. Radegund

Dr. Manfred Scheuer, Professor at the Theological Faculty in Trier (Germany) has composed a novena - a remembrance and prayer - dedicated to Franz Jägerstätter. Together with Erna Putz, he is organising a tour which will trace the footsteps of Jägerstätter and other Austrian and German victims of the Nazi regime who had to pay with their lives for their refusal to compromise their deeply-held conviction in nonviolence and war resistance. The tour will take place from 24th-29th September 2001. On 26th October, Austria's national holiday, a church service will be held in Braunau (Hitler's birthplace) dedicated to the victims of the Nazi regime from the region. During this service, the teachers' choir of the Braunau district will perform, for the first time, the 'Missa heroica in honorem Franz Jägerstätter' composed by Pavel Smutny.

(With thanks to Gerard Lössbroek and Thomas Wechs).

Wolfsegg

The First Austrian Peace Museum, together with forty of Franz Deutsch's 'Peace Leaflets', are now also on the internet:

www.oeevbw.org/Friedensmuseum/Friedensmuseum.htm A further twenty leaflets in English will be available on the web later this year.

Belgium: Antwerp

On the occasion of a programme for schools on 'the atom bomb and humanity', the Peace Centre took the initiative to launch an action entitled 'The 10,000 cranes of the city of Antwerp.' At the end of January 2001, pupils from ten schools in the city handed over to the mayor's office in the city hall 10,000 paper cranes which they had folded. The cranes were transported to Hiroshima to join the many other paper cranes at Sadako Sasaki's memorial in the Children's Peace Park.

During the annual Peace Days in Flanders, organised with the support of the Flemish Minister for Education (April-May 2001), a 'V-1 walk' was organised through the city to the sites of devastation and the killing of hundreds of civilians caused by the use of the first long-distance missile during WW II.

The Peace Centre has recently moved and is now located in the 'Open Education House' in Lange Gasthuisstraat 29 in the city centre. (With thanks to Gerard Lössbroek).

Diksmuide

The restoration, in phases, of the IJzer Tower peace museum is scheduled to be completed in 2002. In the meantime, the parts of the museum which have been opened to the public are proving to be a success. From March-December 1999, there were 70,000 visitors and during 2000, the number was 100,000. The museum is pleased that many school visits are taking place, especially during the officially-sponsored annual 'Peace Days' in May.

From 23rd March 2001, another five floors of the Tower (nos. 9-13) have been opened to

the public; they deal with such subjects as the Flemish movement during the interwar period, the horrors of World War II, and national and international issues following the War.

In May-June, a second successful series of five peace concerts was organised throughout Flanders. The same concert will be held in Diksmuide on 11th November (armistice day), as part of the Flemish Peace Day at the IJzer river. Before this, on 26th August, the 74th annual pilgrimage to the graves of soldiers who died in World War I will take place under the motto 'Forward, but without forgetting'. On 6th October, as part of the Flemish Peace Week, a colloquium entitled 'Europe - heart of peace' will be held in the museum with the cooperation of many peace organisations.

France: Caen

As reported in February 2000 in Newsletter no. 12, the Memorial for Peace in Caen has embarked on a major reconceptualisation and extension. Christophe Bouillet, Development Assistant, sent us documentation which details the philosophy underlying the reconceptualisation as well as its practical translation into exhibits, visitor activities, and museum lay-out.

As mentioned before, the Memorial has engaged the services of such noted peace researchers as Johan Galtung and Jacques Semelin; as a result, the complex themes of peace and peacemaking will be much more explicitly and comprehensively presented than has been the case so far. One of the sections of the new Hall of Peace will introduce the world's cultures of peace by presenting the idea and interpretation of peace of each of six civilisations (Greek-Roman, Christian, Jewish and Islamic, Hindu and Buddhist, Chinese and Japanese, and Indigenous). Another major component of the Hall of Peace is a display about six approaches to peace (global management,

abolition of war, nonviolence, conflict transformation, peaceful structures, and peace culture). This theme is complemented by a mosaic display of four different programmes of action to promote peace (peace research, peace journalism, peace education, and peace movements). The various approaches to peace are contrasted with the different kinds of violence (direct, indirect, and cultural) which result in fractures - whether at the level of society or that of the individual. There will also be a vast circular space which confronts the visitor with a panoramic view of the world's conflicts, and which acts as a kind of peace observatory.

The new Memorial promises to be an innovative and exciting peace museum which should appeal to a wide range of visitors.

Germany: Hindelang

Since 20th May (International Museums Day), the bust of Dr. George Bell (1883-1958), the courageous Bishop of Chichester (England) as well as that of Dr. Max Josef Metzger (founder of the World Peace Union of the White Cross) are on permanent display in the Peace History Museum in Hindelang/Allgäu. The bronze busts, both created by professor Hans Ladner of the Academy of Plastic Arts in Munich, were previously on display in the Peace Museum in Lindau (Lake Constance).

The museum's third summer season was opened on 14th July in the presence of mayor Roman Haug. The award-winning harpist Teresa Rasch provided the musical interludes during the opening ceremony. An attractive peace sculpture by Hubert Lang - depicting a stylised dove with olive branch, perched on top of a globe - was unveiled outside the museum entrance. It has been generously donated by the artist. A photo of the sculpture illustrated several articles in local newspapers which reported on the museum's opening.

On the occasion of the re-opening of the peace museum in Lindau (now restyled 'Peace Rooms - Museum in Movement', see below), the founder and former director (1980-1998) of the Peace Museum Lindau, Thomas Wechs, requested the editorial board of the local newspaper (*Lindauer Zeitung*) to initiate a discussion on the idea of a peace garden in Lindau. He had already proposed in a memorandum in 1993 to dedicate the beautiful Lindenhofpark (site of the peace museum/peace rooms) on the shore of Lake Constance in Lindau as a peace garden. There are very good reasons for this proposal, going beyond the presence in the park of the museum building. In an alley running toward the building, 'Peace Lime-trees' (*Friedenslinden*) were planted in 1871 on the occasion of the restoration of the peace following the German-Franco war. In the year of German reunification, and precisely fifty years to the day since the destruction of Coventry, a peace column commissioned by the state was inaugurated on 14th November 1990 in the presence of the sister of the German President. (President Richard von Weizsäcker himself was in Coventry that day where he assisted in the inauguration of a peace garden). The annual gathering of Nobel laureates in Lindau provides further ground for the city to seriously consider the issue. If the proposal by Thomas Wechs is accepted, this will be the first peace park in Bavaria.

Lindau

The 'peace rooms' (*friedens räume, Villa Lindenhof*) were officially opened on 12th May with a whole day programme comprising speeches, guided tour, film show, prayer, concert. The full programme included musical events and guided tours on the previous and following days.

The new concept underlying the 'peace rooms' is the work of the artist and children's author Ruth Gschwendtner who wanted to

create a 'museum in movement'. The symbol of the new museum is a human figure who balances precariously on a rope - an indication that peace is never stable or finished. One of the aims of the museum is to give people the courage and skills to become involved in conflicts in a constructive and nonviolent way. An installation in one room invites the visitor to decide on his or her position, being placed between a military figure and one which suggests Gandhi. A workroom with computers allows games or exercises on the topic of de-escalation. During a regular museum day for schools, workshops are being offered on such themes as civilian resistance, mediation, communication. Much space is reserved for children; there are, for instance, two 'whispering corners' where children can listen to music & stories.

The costs for the reconceptualisation of the museum amounted to DM 180,000. Subsidies have been received from an official fund for the promotion of private museums, from sponsors, and from the city which is not charging any rent for the use of the villa and which is also helping in other ways. Pax Christi and the Friends of the new museum have also contributed.

The opening hours of the 'peace rooms', from 12th May until the end of October, are as follows: Tuesday-Saturday, 10-12 and 14-17; Sunday 14-17. Closed on Mondays. (With thanks to Thomas Wechs).

Remagen

As a result of large renovation works - especially the installation of a new heating system - the annual spring opening of the Bridge at Remagen Peace Museum had to be delayed until 17th May. The improved climatic conditions will no longer make it necessary for the museum's contents to be removed during the winter period. Indeed, the museum is currently exploring the possibility of opening the museum during

week-ends in winter.

In 2000, the museum registered a 10% decrease in the number of visitors - 20,000 compared with 22,000 the previous year. At the end of the present year, it is likely that the total number of paying visitors since the museum opened in 1980 will reach half a million.

Hans Peter Kürten further reports in the Museum's Newsletter no. 40 (July 2001) on his correspondence with several German POWs (and their relatives) from the Remagen-Sinzig 'death' camp, and reproduces extracts from the contemporary diary of a POW which he recently received. A local citizen sent him a very special letter-opener for the museum's collection of artefacts: it was made by a German POW from a piece of shrapnel.

India: Madurai

The Gandhi Memorial Museum in Madurai was the first museum opened in India in observance of the memory of the Mahatma. Recently the museum has opened a website at www.gandhimmm.org

Readers are invited to consult this, and to send any comments which might enable the museum to improve the site to the secretary, Mr. S. Pandian, Gandhi Memorial Museum, Madurai 625 020, Tamil Nadu, India; Tel.: 00-91-452-652822 and -531060; E-mail: gandhimmm@lycos.com

GandhiServe

Peter Rühle reports that he is no longer resident in Mumbai but is back in Berlin. His address: Rathausstrasse 51a, 12105 Berlin. Tel. & Fax: 00-49-30-705-4054; Mobile: 00-49-172-313-4707; E-mail: peterruhe@hotmail.com

Japan: Hiroshima

The Hiroshima Peace Culture Foundation's

'Hiroshima-Nagasaki Atomic Bomb Exhibition' was shown in the entrance lobby of the Vienna International Centre, which houses the International Atomic Energy Agency (IAEA) - which sponsored the exhibition - and other offices. During the exhibition, in autumn 2000, the IAEA held its general conference and many government representatives visited it. The total number of visitors was 18,500. Similar exhibitions were held in September-October in Santa Barbara, California and Murfreesboro, Tennessee. Since fiscal year 1995, the Foundation has held such exhibitions in 15 cities, in seven countries.

A delegation from the 7th Hiroshima Citizens Group Seeking Peace and Friendship with China visited China in November on the invitation of the Chinese People's Association for Peace and Disarmament. Their visits included the Museum of the War of the Chinese People's Resistance against Japan (in Beijing) and the Memorial Hall of the Victims of the Nanjing Massacre by Japanese Invaders where they heard the testimony of a survivor.

April saw the opening of Hiroshima International House; built by the City, it offers low-rent housing to foreign students and facilities to promote interaction among them, and between them and Hiroshima citizens.

(The above is a small selection of news items contained in the Foundation's impressive semi-annual *Peace Culture*, March 2001, No. 46).

Kochi: Grassroots House

The various activities of Grassroots House and many other peace museums in Japan (as well as in the Asian-Pacific region) are as usually fully reported on in English in the newsletter of the Japanese Network of Museums for Peace, edited by Kazuyo Yamane. *Muse* no. 5 (July 2001) opens with a summary of the proceedings of the 7th

Conference of the Association of Japanese Museums for Peace (AJMP), held in Okinawa in September 2000. AJMP is a grouping of nine large, mainly municipal, peace museums. A valuable feature of the newsletter concerns initiatives by grassroots movements for the creation of peace museums - for instance, in Nagano and Fukui Prefectures. There are also plans for the opening of a peace museum in Majuro, the capital of the Marshall Islands, in 2004 on the 50th anniversary of the hydrogen bomb test on Bikini Atoll.

Kyoto Museum for World Peace

Professor Ikuro Anzai was recently re-appointed Director of the Kyoto Museum for World Peace at Ritsumeikan University. There are not only plans for a drastic renewal of the Museum in the coming years but also ambitious plans for the establishment of a further two peace museums at the other two main campus sites of the university. Professor Anzai has proposed to its senior management that Ritsumeikan establish 'a trinity complex of museums for peace'. The present museum at the Kyoto campus would be complemented by an Eco-Museum (Museum for Environmental Protection) at Shiga campus, and by a Museum for International Understanding at Ritsumeikan Asia Pacific University in Oita Prefecture. Shiga Prefecture is the location of Lake Biwako, Japan's oldest and largest lake, making the Shiga campus an excellent place for thinking about the harmonious co-existence of the human being and the natural environment. Ritsumeikan's new university in Oita in its first year of opening counts already students from 47 different countries, making it a very suitable location for the proposed museum about international understanding. Ritsumeikan University is unique in the university and peace museum worlds by being the first and so far only university to have established a public peace museum. It would be an even more remarkable feat if Professor Anzai's dream of

the 'trinity complex of museums for peace' were to come true. Knowing him, and also his University's practical dedication to the promotion of global peace, we do not think the dream is an impossible one. Our best wishes go out to him and Ritsumeikan University for the realisation of this imaginative and valuable proposal.

Netherlands: The Hague: Peace Palace

The Yearbook 1998-1999 of the International Court of Justice, which was recently published, provides the following information in a section entitled *Museum of the Court*:

'On 17 May 1999, the Secretary-General of the United Nations, H. E. Mr. Kofi Annan, inaugurated the Museum of the International Court of Justice (and of the other institutions in the Peace Palace) situated in the south wing of the Peace Palace.

Its collection presents an overview of the theme "Peace through Justice", highlighting the history of the Hague Peace Conferences of 1899 and 1907; the creation at that time of the Permanent Court of Arbitration; the consequent construction of the Peace Palace as a seat for International Justice; and the history and functioning of the Court (The genesis of the United Nations; the Court, and its Registry; the attire of the judges; the Bench at present; the provenance of judges and cases; the procedure of the Court; the world's legal systems; the case-law of the Court; prominent visitors) and of its immediate predecessor at the time of the League of Nations, the Permanent Court of International Justice.'

(*Yearbook 1998-1999. The Hague: International Court of Justice, 1999* [sic], no. 53, pp. 309-310).

Museum for Peace and Nonviolence

The museum showed an exhibition entitled

'Repression and liberation: Conscientious objectors and deserters in Nazi-Germany.' It features the life histories of twelve courageous but tragic individuals (including Franz Jägerstätter) - a small sample of the few thousand war resisters and deserters in Hitler-Germany. The exhibition, which was shown 15th April-17th June in the Ferdinand Domela Nieuwenhuis Museum in Heerenveen, is produced by the Peace Library and Anti-War Museum in Berlin. The Berlin museum started its research on this forgotten and controversial subject in 1989. The material for the exhibition - over a hundred shocking photographs, with texts, extracts from diaries and last letters - was difficult to obtain since many of the relatives preferred not to be reminded of the fact that a member of their family had been executed for being a war resister or deserter. Whereas we see them as heroic figures, for many Germans the subject is still taboo. The exhibition was reported in several local and national newspapers.

The Museum's acquisition of a boat was reported in the previous issue of this newsletter. The purchase took place on the basis of an inspection report which was five years old. Unfortunately, it has now been discovered that in the intervening period the condition of the boat has deteriorated more rapidly than had been expected. This would have necessitated more extensive and costly repairs than had been budgeted for. As a result, it has been decided to 'abandon ship', and sell it to a scrapyard. In the light of this costly mishap, the Museum is currently rethinking its overall strategy and is likely to concentrate on developing travelling exhibitions and its internet site, before addressing again the question of permanent premises or the acquisition of a new boat. (With thanks to Gerard Lössbroek).

Norway: Nobel Institute

The Norwegian Nobel Committee's Centennial Activities are getting underway

on 9th August with the opening of *Cultures of Creativity: The Centennial Exhibition of the Nobel Prize 1901-2001* at the Folk Museum in Oslo and a lecture by Professor Svante Lindqvist, the Director of the Centennial Exhibition in Stockholm, entitled 'The Nobel Prize as a Mirror of 100 Years of the History of Research and Culture.' While on display in Oslo (until 30th December), the Exhibition is supplemented with a presentation of eight Peace Prize laureates and with a photographic exhibition by the French photographer Micheline Pelletier who has photographed all of the Peace Prize laureates currently alive. During the next several months, the Folk Museum will also be the venue for other Nobel lectures, including several on the peace prize.

The end of August will see the launching of the book *100 Years for Peace - 1901 to 2001* by Ivar Libaek, Øivind Stenersen and Asle Sveen (in both English and Norwegian editions) at the Nobel Institute. In September, the Norwegian Postal authorities will publish eight stamps as well as a miniature sheet to mark the Peace Prize Jubilee. The Norwegian Mail Museum will open an exhibit on Nobel stamps. The Royal Norwegian Mint is issuing, among other Nobel Peace Prize coins, a 20-medallion collection featuring selected Peace Prize laureates. There are many other events such as the Nobel Peace Prize Centennial Symposium with the participation of many laureates in early December. The celebrations will culminate on 10th December with the award ceremony for the 2001 peace laureate in the Oslo City Hall.

The Nobel Foundation in Stockholm celebrated its own Centennial on 29th June 2000 by upgrading its web site to the Nobel e-Museum (NeM) - a virtual museum of science and culture on the Internet (www.nobel.se and www.nobelprize.org). NeM provides detailed information on all aspects of the Nobel prizes and their laureates as well as on the progress of the

plans for a Nobel Museum building in Stockholm and a Nobel Peace Prize Museum in Oslo. An attractively illustrated 20-page booklet which describes the NeM project, its present contents and plans for the future was published in March and is available from the Nobel e-Museum, Sturegatan 14, P.O. Box 5232, SE 102-45 Stockholm, Sweden. Tel.: 00-46-8-663-1707; Fax: 00-46-8-663-1755. (With thanks to Anne C. Kjelling).

Cultures of Creativity will also be displayed in the National Science Museum in Ueno, Tokyo, 19th March-9th June 2002, before going on to South Korea, Europe and the U.S.

(See 'Nobel Prize Special: The Centennial Exhibit of the Nobel Prize' in *The Daily Yomiuri*, 6th June 2001, p. 13. With thanks to Kazuyo Yamane).

Spain: Gernika

The Gernika Peace Museum commemorated the 64th anniversary of the bombing of the town with a varied programme of exhibitions and art performances, meetings of survivors, and an international colloquium about peace and culture. The commemorative programme took place 19th-28th April.

The *Art towards Reconciliation* exhibition which was inaugurated during the previous year's anniversary events (see Newsletter no. 13, p. 25) can travel, and is available to be shown elsewhere. The cost for a month is £ 570, plus cost of transport & insurance. Please contact the museum's director, Ms Iratxe Momoitio (address details in previous issue).

Switzerland: Geneva

The International Red Cross and Red Crescent Museum is showing an exhibition entitled *Apocalypse 01* from 21st March-25th November (open daily 10-17, except Tuesdays). Henry Dunant, who was the co-recipient of the first Nobel Peace Prize one

hundred years ago, was fascinated by the Book of Daniel and the Apocalypse. He drew four diagrams representing his prophetic concept of history and was convinced that the end of the world was at hand. A poster advertising the exhibition says: 'The apocalyptic phantasies that have haunted our collective unconscious since biblical times are evident in today's science fiction films. They fit in perfectly with our modern environment and with newly perceived threats. The contraction of the universe, nuclear war, technological catastrophes and environmental disasters appear to lead in these films to the complete destruction of mankind. And yet they hold out a promise of renewal. Displayed alongside Dunant's four diagrams, film posters and video clips ... invite us to reflect on the meaning of apocalyptic prophecies today'. A programme of lectures and round-table discussions surrounding the topic was held during the period March-May.

The centenary of Henry Dunant's Nobel Peace Prize will also be celebrated by a three-day symposium entitled 'Geneva - a place of peace' (1st-3rd November). This is an initiative of the Henry Dunant Society and is supported by the City of Geneva. An exhibition on the life and work of Count Jean-Jacques de Sellon, the founder of the Geneva Peace Society (1830-1839) - the first such society to be founded in continental Europe - will be shown in the Public and University Library.

United Kingdom: Bradford

Earlier this summer, the City of Bradford invited expressions of interest on the part of developers for the proposed site of the International Peace Centre (including a Peace Museum). A small number of submissions have been made which are currently being evaluated by the City Council.

Among the displays held in the Museum's Peace Gallery are Bradford artist John

Dickson's anti-war images entitled 'Strength and Fortitude' (February-March) and art work produced in the Yorkshire region for the annual Lions international peace art competition for children aged 11-13. An exhibition on women in the early 20th century peace movement and during World War I (focusing on the Women's International League for Peace and Freedom, WILPF) and a larger one celebrating this year's centenary of the Nobel Peace Prize are currently in preparation. The latter is scheduled to be opened in early October and is likely to travel to schools, libraries and other museums next year.

(For a fuller account of the activities of the Peace Museum, see its Newsletter, Vol. 4, no. 1, May 2001 and website).

United States: Chicago

The Peace Museum was founded in 1981 in Chicago by leading Chicago muralist Mark Rogovin and former U.S. UNICEF Representative Marjorie Craig Benton to explore the impact of war and peace issues through the arts. Due to the loss of two grants in spring of last year, all of the full-time staff were let go and the museum was in danger of closing before its 20th anniversary. At the last minute, board members were able to make a new arrangement with the Chicago Park District. Bridget Holcomb, Office Manager of The Peace Museum, has recently written to say

'that the past two years have been a precarious time in our history. While still in the process of getting back on our feet, I am happy to report that through community support The Peace Museum continues to thrive. Part of this community support comes from the Chicago Park District. The Peace Museum has formed a relationship with the Park District by becoming an Arts Partner in Residence. This relationship provides us with a new home office located in the Garfield Park Gold Dome on Chicago's West Side,

and access to numerous venues for exhibition space throughout the city of Chicago. Additionally, the partnership gives us an opportunity to continue our educational outreach. Our Education Coordinator, Rose Mary Meyer, has rewritten and updated the education curriculum, which now consists of materials that interface with our exhibits. She is creating a library of children's peace literature and developing a study guide for each of these books. She is also providing workshops for teachers and other people who work with children regarding creative alternatives to violence through children's literature.

In the first six months of acting as an Arts Partner in Residence for the Chicago Park District, we have exhibited five shows from our permanent collection: *Dr. Martin Luther King, Jr.*, *Paul Robeson*, *Celebrating Women Peacemakers*, *The Ribbon*, and *Arpilleras from Chile*. We continue to send our travelling exhibits internationally, including, like the Peace Museum in Bradford, sending exhibits to South Korea in celebration of last year's Nobel Peace Prize laureate, Kim Dae Jung. Currently we are curating *The Unforgettable Fire* for the anniversary of the bombings of Hiroshima and Nagasaki, and we are preparing selections of our permanent collection to be put on display here in the Garfield Park Gold Dome for our 20th anniversary'.

The Peace Museum offers 16 travelling exhibitions that celebrate local, national, and international efforts to encourage peaceful change. The museum's collection encompasses more than 10,000 photos, drawings, paintings, sculptures and other artefacts

The new address of the museum: 100 North Central Park Avenue, Chicago, Illinois 60624; Tel.: 00-1-773-638-6450; Fax: 00-1-773-638-6452;

Website: www.peacemuseum.org

Joyce Apstel, director of RightsWork at New York University, informed us that the Peace Museum's former director, Virginia Albanese, who attended the International Conference of Peace Museums in Japan, has returned to working at Northwestern University. We want to wish her and all the staff and board members good luck in their new undertakings.

Detroit

The main item in Swords into Plowshares's *Harbinger* Winter 2001 newsletter (Vol. XV, No. 1) is the Legacy for Life campaign which involves the construction of an outdoor memorial sculpture to honour Michigan's residents and the State for never having had the death penalty. At least \$ 100,000 will be needed and it is hoped to raise a third of this amount by 1st September. Those who donate \$ 100 or more will have their name engraved at the base of the sculpture, and there are suitable gifts for larger donations. Michigan sculptors are being invited to apply for the commissioning of the work.

Visions of Peace, an exhibition of Children's Peace Art inspired by the United Nations Covenant of the Rights of the Child, was shown in the Peace Center & Gallery from 25th March until 24th May. The art work was by students from second through twelfth grades, at schools in Michigan and Windsor/Essex County Ontario. *Harbinger* also reports that among the less publicised last decisions of President Clinton was his setting aside of eight sites as national monuments. One is at Hunt (Idaho), the place of the Minidoka 'concentration camp' where 9,000 Japanese-Americans were interned during World War II.

In an impressive two-page listing of donors in 2000, names have been listed according to gift categories named after peacemakers. This is an imaginative and educational way of attracting support, thanking donors, and remembering heroes of peace. Donor names

are listed under the following headings: Mohandas Gandhi, Dorothy Day, Henry Thoreau, Leo Tolstoy, Rosa Parks, Toyohiko Kagawa, Bishop Thomas Gumbleton.

Uzbekistan: Samarkand

Anatoly Ionesov, Director of the International Museum of Peace and Solidarity in Samarkand, reports that the Museum has recently increased significantly its presence on the Internet. Detailed illustrated information can now be found at the following websites:

www.friends-partners.org/~cssi/nisorgs/uzbek/peacemsm.htm
www.museum.com/jb/museum?id=26810
www.ipb.org/members/info/uzbekmuseum.htm

He writes: 'The second of the above mentioned sites is hosted by the 'Museums of the World' programme provided by the company Museum.com GmbH (Königsallee 106, D-40215 Düsseldorf, Germany). This is a global database and online directory, exclusively specialized in the subject of museums - which can constantly update their own information, description of collections, exhibition dates, etc. It would be especially helpful for peace museums to join since they are still a minority in the museum world. Moreover, it would give peace museums a wonderful opportunity to present themselves in one of the most informative Internet databases in the field, and accordingly to attract much more public attention and recognition. Membership is free and is open to museums of any size, castles, memorials, and other historical sites.' For more information, please contact the company's website: www.museum.com; E-mail: contact@museum.com Contact person is Ms Elke Strauch.

Anatoly Ionesov also draws the attention of peace museums to the 8th edition, in 2 volumes, of *Museums of the World*,

published in May 2001 by K.G. Saur Verlag (Luppenstrasse 1b, D-04177 Leipzig, Germany; Tel.: 00-49-341-486-9911; Fax: 00-49-341-486-9913; E-mail: M.Ziels@saur.de). Entry is free, and if your museum is not included in the new edition, request to be included in the next one.

The International Museum of Peace and Solidarity itself does not have Internet access so far. Its E-mail address is peacetur@samarkand.uz (for messages in simple text format - .txt -; also, when replying to the Museum's message, the latter should not be repeated).

PUBLICATIONS

1. Chikara Tsuboi has recently had an article entitled 'The International Peace Museum Movement' published in *The Monthly Magazine of The International Labour Movement*, No. 355, 2001/6, pp. 28-33 (in Japanese). His translation into Japanese of Peter van den Dungen's article 'The International Museum of War and Peace at Lucerne' (1981) was published in *Jinbungakkai Kiyo: Journal of the Society of Humanities* (Sapporo Gakuin University, Ebetsu), no. 68, September 2000, pp. 91-101 [part 1] and no. 69, March 2001, pp. 91-102 [part 2].

2. Kazuyo Yamane, 'The International Peace Museum Movement', in *The Report on Japan's War Responsibility* (Center for Research and Documentation on Japan's War Responsibility), no. 31, 2001, pp. 80-85. Her report on the workshop on Peace Education & Peace Culture contains information on the role of peace museums and peace exhibits, as do several other reports from the Nagasaki Global Assembly for the Elimination of Nuclear Weapons held in November. Cf. *Nagasaki Peace Studies (Nagasaki Heiwa Kenkyu)*, No. 11, April 2001 published by Nagasaki Peace Institute (in Japanese).

3. Thomas Gliem, 'Friedensgarten der USA' (Peace Garden of the US), in *Stimme Weg*, No. 2, 2001, p. 7.

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INTERNATIONAL NETWORK OF
PEACE MUSEUMS

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global peace

Since last year, the work and development of the Programme can be followed through the pages of *Kocha: Journal for schools on peace and civi society*, a monthly which is published by the Programme and coordinated by Samjee. It reports on the many community peace museums, peace sites and peace trees; introduces and explains peace projects and peace terminology from the various communities; publishes short articles and poems on peace and peace-related topics from an African perspective; writes from readers, etc. *Kocha* (Kochi) is the Mangwaya name for the tortoise which has been adopted as the peace symbol of CPWF. Unlike snakes, *Kocha* has no venomous fangs. *Kocha* has no back, unlike snakes. *Kocha* does not sting, unlike cats. *Kocha* has no teeth and unlike many animals, *Kocha* is horn-less. Slowly, it draws back its neck for the shell for safety. It is not a coward. Like the editors of the 'Peace and Reconciliation Council', *Kocha* moves slowly but surely. The Mangwaya community lives along the Tana River in Coast Province. They respect *Kocha* and do not fight.

In a paper entitled *Healing of the Earth at Oluaya*, Samjee reports that on Sunday 25th June, 2000, nearly four thousand people gathered to plant four peace trees at a mass burial site in the small village town of Oluaya in Kenya. This Healing of the Earth