

# Muse No. 41

Japanese Citizens Network of Museums for Peace

Newsletter: June 2020

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**Urgent Notice**

The 10th International Peace Museum Conference will be not an "attendance-based conference, but as an "online conference.  
The meeting will open on September 16, 2020.

INMP Coordinator: Ikuro Anzai

In light of the spread of new coronavirus infections, I am pleased to announce as the INMP general coordinator that we will organize the 10th International Peace Museum Conference online scheduled for September. The conference was proposed to be held as an "online conference". The conference will make full use of electronic communication technology to allow any INMP members worldwide to participate online. The deadline of the registration for presentations at the conference has been changed to June 15, 2020. On top of that, the final deadline for video, audio and powerpoint presentations and other materials for presentation is August 20, 2020. We hope that you will be active in reporting on the Peace Museum's activities and theory, etc. on the following pages. We invite you to join us.

**Deadline for the registration: June 15<sup>th</sup>, 2020**


**Final deadline of presentation materials: August 20<sup>th</sup>, 2020**

## **How to Register your Presentation**

So far, we have more than 10 members who have signed up to present. Those people do not have to sign up again. If you have signed up for airfare or lodging, please cancel.

New applicants for presentation should follow the instructions below.

You are requested to prepare the following information.

- (1) Name of the person responsible for the application
  - (2) E-mail Address
  - (3) Title of Presentation
  - (4) Type of Presentation
  - (5) Abstract of Presentation
  - (6) Name and E-mail Addresses of Co-authors
- 

### **① Paper sessions (15 minutes)**

The presentation may be (a) Case Studies or Reports, such as a description of a peace museum, memorial or park; (b) Report on a project, program or Special Event, including research reports and peace education programs.

The presenter is requested to record a 15-minute video with audio on his or her smartphone or using Zoom system, etc. and send it to the organizing committee. If you want to present it simply as a report or a paper, without video or audio, please send the text and a crisp diagram to the organizing committee.

### **② Workshop (40 minutes)**

Workshop presentations provide participants with instruction or exercises (such as in empathic listening; writing poems; origami; etc.) or other hands-on experiences.

Workshop organizers are required to notify the organizing committee of the content, speakers, date and time of workshop, etc., and to conduct and record the workshop as a web conference, zoom meeting, webinar, etc. for member participation as much as possible and send it to the organizing committee.

### **③ Panel sessions (25 minutes)**

Panel sessions will provide an opportunity for three or more presenters to speak on various aspects of a topic. Submissions for panel sessions should include a title and description for each panel member as well as a title

●Contact address for inquiry: [inmp.ecommunications@gmail.com](mailto:inmp.ecommunications@gmail.com)

If you have any questions about how to record the presentation, including technical aspects regarding Web Conference, Zoom Meeting, Webinar, etc., please do not hesitate to send them to the address above, where the INMP 2020 Special Technical Advisors will be available.



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## Consider the Post-War Process 75 years after WWII.

### Yamanashi Peace Museum Director: Tamotsu Asakawa

The Yamanashi Peace Museum (YPM) held a special exhibition, "75 Years After the War, Consider Post-War Processing," from January to the end of June this year to mark the 75th anniversary of the war. Thinking of 75 years, it is long post-war history of Japan among the major countries. What is the significance of the fact that it has continued to be the only one of its kind in the world? In a positive sense, it means that Japan has not been at war for 75 years since the end of World War II. If you look at it in a negative way, we have not taken responsibility for the war, and the post-war process is not over. I think that's what it means. For example, we have not even been able to restore diplomatic relations with the DPRK.

This is due to the international situation in East Asia in the postwar era and the responses of the partner countries. As is typical of Abe's

diplomacy, Japan's diplomatic posture and response seems to lack initiative and does not learn lessons from history. It is with this in mind that the following exhibitions are held.

\* The Potsdam Declaration and Japan's Departure after the War \* Progress and Issues with the Countries Involved \* The Murayama and Abe Talks \* Comparison of the History of Japan and Germany \* Seventy-five Years of the relation between Japan and the Republic of Korea, and Japan and the DPRK.



On February 16, a lecture meeting was held at YPM, "75 Years After the War, Thinking about Postwar Processing".

Please refer to the article in the Yamanichi Newspaper.

## Chukiren Peace Museum

Nobuo Serizawa

The memorial hall is practically closed due to the coronavirus. Because of that, we will not be able to meet one another at the International Conference, which is a pity.

We have been holding study sessions at the memorial center four times a year with the help of intellectuals. In November last year, we held the session titled "The War Experiences of Students of Philosophers and Philosophers: Ebato Tsuyoshi and Yoshiro Takeuchi" which was presented by Professor Motomu Ishikawa of Tokyo Metropolitan University.

Mr. Ebato Tsuyoshi, a member of the Council of Returnees from China, studied philosophy at the University of Tokyo and was taught by Tetsuro Watsuji at that time. Mr. Ebato Tsuyoshi also had the opportunity to interact with Dr. Ishikawa, a philosopher, before his death. In addition, in February of this year, a lecture entitled "How to View China in Relation to the Council of Returnees from China - A Historical Perspective." was given by Dr. Koukichi Shoji, Professor Emeritus of Sociology at the

University of Tokyo, who is also a member of the Chukiren Memorial Museum. Former editor-in-chief of Hankyoreh Shinbun, Kim Koo Jun, visited us in March 2017, and in January of this year, he shared the results of his visit with us in his book, "I am a War Criminal - Fushun's Miracle that Modified War Crimes" (A5, 450 pages), which was the first to introduce the "Chukiren" in Korean language. The book was published and donated to the memorial hall.



Dr. Petra from the Free University of Berlin and Dr. Yasuko Claremont from Australia have also visited the memorial hall, and have published and donated books introducing the Chukiren in German and English, respectively.

The memorial hall will celebrate its 15th anniversary next year with a "15th Anniversary Meeting".



*"I am a War Criminal - Fushun's Miracle  
that Modified War Crimes"*

## Overcoming the Crisis of the Pandemic of COVID-19

**Yukinobu Okamura**  
**Curator and Executive Director**  
**The Maruki Gallery for the Hiroshima**  
**Panels**

On February 22, The Maruki Gallery for the Hiroshima Panels started holding an exhibition of photographs entitled "Scenes Implying Messages" by Katsumi Sunamori, who had photographed Kamagasaki, Hiroshima, Unzen and Okinawa. However, due to the pandemic of COVID-19, the gallery was closed temporarily from April 9 to June 8. The period of the exhibition has been extended until August 30. It was the first time for the gallery to close on May 5, the

anniversary of its establishment. It was a very difficult decision to make when we had to close the gallery, which was established in order to manage a permanent exhibition of the Hiroshima Panels open to the public at any time. However, the art museum considered protecting lives more important.

While the museum was closed, young staff members set up a website for online donation to support the museum. There were many people of various generations who kindly donated from the website. It was surprising that more than 95% of over 4000 contributions were through the Internet banking systems. I recognized the change of times and renewed my understanding of new generation of supporters. The gallery is located in rural area and the location is inconvenient in terms of public transportation. There were many donators who wrote to us that they might not be able to come to the gallery, but that they would like us to maintain it. These comments seemed to shed a light on a perspective that sharing the significance of the museum with not only visitors but also people who actually cannot come to the museum might offer us new possibilities in the ways to manage it.

We are going to register the museum on one of the websites of contribution service platforms in June and start producing multilingual videos to explain the exhibits of the museum.



I feel that a bright future is being realized when I hear young staff members say, “We can change a crisis into a chance.”



*A photo of The Maruki Gallery taken at the riverside of the Toki River with field mustard in full bloom*

## Struggles to Overcome the Pandemic and Efforts to Create New Videos

### **Yusuke Hasunuma** ***Daigo Fukuryu Maru*** **Exhibition Hall**

*Daigo Fukuryu Maru* Exhibition Hall was requested to close by the Tokyo Metropolitan Government to prevent the COVID-19 infection. The museum was closed on March 28, but reopened on June 2. The peak of students' visits on school trips is usually from the end of the consecutive holidays in May, but this year all the visits were cancelled or postponed to fall this year or later.

While people refrain from going out, the exhibition hall has posted a video explaining the exhibits on the Internet in order to help people learn about *the*

*Daigo Fukuryu Maru*, a Japanese tuna fishing boat operating near Bikini Atoll and exposed to radioactive fallout from a hydrogen bomb test. We have made videos for exhibitions in the museum before, but this was our first time to make videos available to the public on the Internet. The theme of the videos we made is "Let's Look around and Learn from the Exhibits in *Daigo Fukuryu Maru* Exhibition Hall." It has the explanation about the collection of artifacts in the museum, and the workshop of handicraft to show how to make a model of the ship, *Daigo Fukuryu Maru* with milk cartons, etc. The videos are available on the website of the museum.



The park where *Daigo Fukuryu Maru* Exhibition Hall is located was going to be the venue for the Tokyo Olympics, so the museum was going to be closed this summer. However, due to the postponement of the Olympic Games, the museum will be open as usual. Although we are not sure how long the influence of the pandemic of COVID-19 will last, the museum will strive to produce more various projects in order to offer

opportunities for more people to learn about the tragedy of *Daigo Fukuryu Maru*.

## Women's Active Museum on War and Peace (WAM)

**Eriko Ikeda**

**Director Emeritus**

2020 is the year of the 20th anniversary of the Women's International War Crimes Tribunal, "the origin of the establishment of WAM," so we had planned various projects. However, we had to change most of the plans to prevent the infection of COVID-19. The museum was temporarily closed in March, and opened only on weekends, until the end of May. We postponed seminars and events. We are going to hold a special exhibition, "Twenty Years After the Women's International War Crimes Tribunal (a tentative title)" in December.

The number of the visitors has been decreasing, so we are anxious about how to manage the museum. However, the staff, steering committee members, and volunteers have been working on validating and confirming the content of the exhibition even in this situation.

The museum has launched the long-planned "Women's International War Crimes Tribunal Archives" on the website of WAM in May. This archive, along with the "The Map of Japanese Military Comfort Stations," which was updated last

December, is especially acclaimed by historians and organizations for human rights. We have been receiving inquiries and requests from both inside and outside Japan. In the future, we will continue to enhance the quality and quantity of our exhibits.



*For the first time in 10 years, the Japanese Military Comfort Station Map has been up-dated and upgraded. The source documents for these locations are posted on the WAM website.*

*URL: <https://wam-peace.org/ianjo/>*

On the other hand, problems arose in the Republic of Korea over support groups for "comfort women" in May this year. A "comfort women" victim voiced her accusation and suspicion against the support group for "comfort women," "Justice, Memory & Solidarity" (formerly known as "The Korean Council for Justice and Remembrance for the Issues of Military Sexual Slavery by Japan"). At about the same time, some staff members of "the House of Nanum," which is known as a sanatorium for "comfort women" victims, accused the steering body of the facility of its suspicious wrong management. WAM has been in contact with the victim and the staff for nearly 30

years, so it's heartbreaking to hear the news about their troubles. WAM has received many interviews and inquiries, but we are now waiting for the reality to be revealed. We have to wait and see.



**Themed Exhibition,  
“Military Mails Sent by  
Fallen Student Soldiers  
and Peasant Soldiers  
from Iwate Prefecture”  
at The Museum of  
*Wadatsumi no Koe***

**Masahiko Yamabe**  
**Director**

The *Wadatsumi no Koe* Memorial Museum, which exhibits artifacts on fallen student soldiers, held a themed exhibition entitled “Military Mails Sent by Fallen Student Soldiers and Peasant Soldiers from Iwate Prefecture” from January 22 to February 29, 2020.

The exhibition featured military mails sent by fallen student soldiers from the museum's collection and the ones written by fallen peasant soldiers from Iwate Prefecture from the Kitakami Peace Memorial Exhibition Hall. There were 48 people's 51 pieces of military mails displayed in the exhibition.

The first section of the exhibition exhibited the collection of the museum, which included 20 letters and postcards of military mails written by 20 students. Many of them were from young student soldiers sent to battlefields in the latter half of the Pacific War. The mails were written around the time of their departure for military service. Some of the letters were posted when they went out from the barracks to evade censorship.

The second section of the exhibition displayed some of the "7,000 military mails" to Minejiro Takahashi, a teacher at Fujine Elementary School. We selected 23 pieces of military mails by 21 people, written about the tragic realities of war and the peasant soldiers' thoughts. Many of them were written in the battle line in North China, including Shanxi Province.



For the third section, we selected 8 items written by 7 people, including the ones sent by soldiers working for the Navy, in the battle line in North China, and in “Manchuria,” etc. from the collection of peasant soldiers' military mails collected by “Iwate Prefectural Farming Village Culture Round Table”



while editing the *Iwanami* paperback pocket edition entitled "Letters from the Fallen Peasant Soldiers."

The exhibits also include a postcard sent by a student soldier at Tokyo University of Foreign Studies, who belonged to an air force unit as a soldier and later died of a disease in the front line in the Philippines. This postcard was not published in the book mentioned above.

There were 170 visitors during the exhibition and they were eager to read the postcards and letters. The Museum of "Wadatsumi no Koe" published a catalogue containing the photographs, the text of the military mails and the personal history of the soldiers, which were exhibited at the exhibition.



*The catalogue of the themed exhibition*

The *Wadatsumi-no-Koe* Museum held its regular permanent exhibition in March after the special exhibition ended, but due to the declaration of a state of emergency caused by the pandemic of COVID-19, the

museum was temporarily closed in April and May.

## Hachioji Peace and Atomic Bomb Museum

**Koji Ueda**

### **Co-chairman of the Hachioji Peace and Atomic Bomb Museum**

Hachioji Peace and Atomic Bomb Museum, located on the second floor of a building next to the Hachioji City Hall, is a rare museum run by volunteers. The museum will mark the 20th anniversary of the museum's opening on July 25 next year.

Toshiaki Nagamachi, who was atomic bombed in Hiroshima when he was 18 years old and passed away in 2013, had collected books related to the atomic bombing for his work. The museum was established because Nagamachi asked the city to preserve and exhibit his collection of 400 books on atomic bombs. He thought exhibiting the books to the public is better than keeping them privately owned in order to make most of them,

Presently, there are more than 2000 books, collections of photographs, and testimonies on the atomic bombs filling the shelves in the room of about 30 square meters. These materials were donated by the bereaved families of A-bomb survivors and other citizens.

A wide range of books are available at the museum, including basic documents such as "Atomic Bomb Records in Japan"

as well as all volumes of "The Hiroshima Atomic Bomb Damage Records" and "Nagasaki Atomic Bomb Damage Records" published by the cities of Hiroshima and Nagasaki in 1971. The collection also includes famous literary works, collection of records, and "Barefoot Gen," a popular comic book series by Keiji Nakazawa.

In addition to photographs and documents, the museum also has artifacts such as some clothes stained with blood, which were worn by Takeo Toyoshima, a boy who was 14 years old at the time of atomic bombing in Hiroshima. He was mobilized for demolish buildings to make fire lanes then. The clothes are important historical artifacts left by an atomic bomb victim. The boy, Takeo, was at a shelter and happened to find his mother, who was looking for him, so he spoke to her, "Mother." His mother was about to pass by then because his face was terribly burnt.

Some of the other exhibits are tiles swollen by the heat of the atomic bomb, stacked plates that had melted in the heat and were stuck on top of each other, and glass bottles that had also melted and warped. We lend these items to organizations that organize exhibitions for peace. After their exhibitions, we received reports that some people were shocked to see the artifacts and cried.

The Steering Committee members are discussing what to plan for the anniversary of the museum on July 25 and are

preparing for the publication of the commemorative magazine for the 20th anniversary coming next year.

Here are some of the projects we have carried out over the last five years:

In 2019, the museum invited Mr. Shigeaki Mori as a speaker for a lecture. When President Obama visited Hiroshima in 2016, Mr. Sunao Tsuboi, Co-Chairperson of the Japan Confederation of A- and H-Bomb Sufferers Organizations, Mr. Mori and many other atomic bomb survivors participated in the event of his visit. Mr. Mori gave the President Obama a hug with tears in his eyes.

In 2018, the museum hosted a lecture by Mr. Akira Kawasaki, Executive Committee member of Peace Boat

In 2017, the museum invited the former Hiroshima Mayor Tadatoshi Akiba as a speaker for a lecture.

In 2016, the museum held a gathering to listen to the testimony about atomic bombing by an A-bomb survivor, Lee Jong-keun, a second-generation Korean resident living in Hiroshima. The title of his talk was "In the Midst of Double Suffering."

In 2015, the museum organized a bus tour to The Maruki Gallery for the Hiroshima Panels and Okegawa Branch of the former Japanese Army's Kumagaya Flight School in Higashi-Matsuyama

In 2014, the museum held a film screening of "Aogiri ni Takushite," or "Entrusting Chinese Parasol Trees," a film

about the life of Ms. Suzuko Numata, an A-bomb survivor in Hiroshima. Peace Concert was also held by Satomi Nakamura and Shigetoshi Ito

In 2013, the museum held a film screening of "What Barefoot Gen Wants to Tell You" and a lecture by the director of the movie Yuko Ishida, and the testimony by an atomic bomb survivor living in Hachioji City.

In 2012, the museum held a seminar to listen to a report entitled "From Atomic Bomb Survivors to Nuclear Power Station Radiation Survivors." The reporter was Mr. Ken-ichi Yamazaki, who evacuated from Minami-soma, Fukushima. The museum also held a lecture by Ms. Terumi Nishida, co-chairman of "Hakaru Wakaru Hiroba" or "Measurement and Understanding Square," the Hachioji Citizens' Radiation Measurement Room for Citizens by Citizens.

We are aiming to incorporate the museum as a non-profit organization and to increase the number of individual and group members to achieve sound financial management, but we are also persistently requesting Hachioji City to manage the museum. The city has declared itself as a nuclear-free city for peace in 1982. Ms. Sayuri Yoshinaga, a famous actress, has also been a long-time individual member of the association. The membership fee is 2,000 yen per year.

In the future, we are planning to enhance the role of the museum to send out

messages for peace as a center of peace in Tokyo, the capital of Japan, by cooperating with the Hiroshima Peace Memorial Museum and Nagasaki Atomic Bomb Museum.

We hope that as many people as possible will visit the Hachioji Peace and Atomic Bomb Museum.

The museum is open on Wednesdays and Fridays from 10:00 a.m. to 5:00 p.m.  
Tel: 042-627-5271

Address: Hamanaka Building 2F, 3-17-5 Motohonngo-cho, Hachioji City. The building is next to Hachioji City Hall.

Koji Ueda, co-chairman of the Hachioji Peace and Atomic Bomb Museum, who was atomic bombed in Hiroshima when he was 3 years old.

## The Recent Situation of Peace Aichi

**Daisuke Miyahara**  
**Director**

When the decision was made to close Peace Aichi in early April this year due to the pandemic of COVID-19, the preparation of the next exhibition was almost complete. The title of the exhibition was "Mock Atomic Bomb 'Pumpkin': Citizens Reveal the Facts about the Training of Atomic Bombing." It was scheduled to begin on April 7. However, it was decided to close the museum on the same day and the days

passed quietly in the museum without any visitors.

Among the exhibits, there is a fragment of a pumpkin bomb that was aimed at a factory in Fukushima City, Fukushima Prefecture on July 20, 1945. Although it is a fragment, it is about 50cm long and weighs more than 10kg. From July to August 1945, just before the end of the war, the U.S. military dropped 49 mock atomic bombs over many places around Japan as rehearsals of dropping atomic bombs and the fragment was a part of the first bomb.

It was cloudy on the day when the first bomb was dropped, so the bomb landed on a rice field in the city instead of the factory, killing a young boy who was working on the field. The boy's father took the fragment of the bomb home as the lethal weapon which killed his son and later brought it to a nearby temple to ask the priest to pray for the repose of his son's soul.

It has been almost two months since Peace Aichi was closed, and the museum will finally reopen on June 9. The exhibition was originally scheduled to be held in April and May, but its period has been extended until the end of August. We hope that many people will come to see this exhibition. The fragment of the bomb has to be returned by the original agreement with the owner, so we will make its replica. It will be an elaborate replica made with a 3D printer.

Peace Aichi is planning to open the museum at a normal pace after June. The exhibitions such as "Okinawa," "War and Sports" and "War and Women Students," which were originally planned to be held this year, have been postponed to next year.



*"New Growth" by Pegge Patten.  
2009 6 x 5 feet latex house paint on  
wall*

### **132<sup>nd</sup> Themed Mini- Exhibition at Kyoto Museum for World Peace, Ritsumeikan University**

The Kyoto Museum for World Peace, Ritsumeikan University has been closed due to COVID-19. However, it is holding an online exhibition, "Chinese Forced Relocation, Forced Labor and "Wan ren keng," on the website of the museum. "Wan ren keng," means "the burial grounds where millions of people were buried alive," translated literally.

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The number of victims of Chinese people who were forced to work in mainland

China by private Japanese companies and others during the 15-year war between Japan and China is estimated to be approximately 40 million. It is estimated that 16.4 million victims were from North East China, where Japan made up a country called “Manchuria.” 20 million victims were from North China, where Japan maneuvered to establish “The Second Manchuria” by separating the land from China. At least hundreds of thousands, probably millions of victims were from each of Central China and South China.

Many of the Chinese people forced to work in coal or iron mines, military fortresses, or huge dam construction sites died of overwork and hunger. Accidents during the work, infectious diseases, and unreasonable abuse and violence also killed countless victims.

The bodies of the victims were discarded in the mountains near their offices (sites to work for) and other places where they are hardly seen by local people. Thus “dumping grounds to discard laborers” were formed. Such places are called “Wan ren keng” in Chinese. There are numerous “Wan ren keng” all over China including huge holes where hundreds of thousands of victims were buried. They are still left as they were during the war till now in the 21<sup>st</sup> century.

However, most of the topics discussed in Japan on Chinese people who were forced to relocate and work by Japanese

are about approximately 40,000 victims who were brought to Japan. The victims forced to move to allotted workplaces and work in mainland China are rarely known to many Japanese.

We hope the visitors to this exhibition will recognize the horrific reality of forced labor in mainland China and the existence of “Wan ren keng.” through this mini-exhibition.



*A photo and explanation of “Wan ren keng”*

#### The Content of the Exhibition

The details of the exhibition can be found on the organizer's website.

*Journey to Learn about the “Wan ren keng.” 2020*

<http://miyosi.webcrow.jp/index.html>

**Liberty Osaka,  
the Symbol of Human  
Rights Movement,  
Is to Be Closed  
But Aims to Re-Open  
after Transfer of the  
Facility**

**Sakae Toda**

**writer of the article on The Mainichi  
Newspaper, May 11, 2020**





*The Osaka Human Rights Museum, which has become a local landmark, is located in Naniwa-Ward, Osaka City, photo by Sakae Toda*

Osaka Human Rights Museum “Liberty Osaka” located in Naniwa Nishi, Naniwa-Ward, Osaka City, which is famous in connection with human rights issues, is the only museum dedicated to human rights issues in Japan and has been attracting visitors from around the world for 35 years. In the midst of the disaster caused by COVID-19, the museum is to be closed on June 1 in obscurity after a legal battle with the city of Osaka for its survival, aiming to reopen at a different location in 2022. The museum was scheduled to open to the public for free as a farewell event in the last week of May, but it is difficult to hold the event in the pandemic.

With the full support of Osaka Prefecture and the City of Osaka, the museum was established as the Osaka Museum of Human Rights History in 1985. It was renovated, expanded, renamed the Osaka Human Rights Museum, and reopened in 1995. The museum has exhibited a wide range of human rights issues such as disability, gender discrimination,

“*Zainichi* Koreans (Korean residents in Japan or Japanese citizens of Korean descent),” and Ainu issues as well as *Buraku* (discriminated communities) issues. The total number of the visitors to the museum is around as many as 1.7 million.

However, the subsidies for the museum paid by Osaka City and Osaka Prefecture were abolished in 2013 due to a change in policy of the local municipal and prefectural governments made by Toru Hashimoto, who was a mayor of the city and later a governor of the prefecture. Moreover, in July, 2015, Osaka City filed a suit in the court against the museum, demanding to demolish the facility and return the property to the city. The museum's existence was in jeopardy. The trial has continued in the Osaka District Court. The museum has claimed that it was an abuse of administrative power based on a political agenda.

In the trial, it was considered important that the city has the right of ownership of the property, and it was difficult for the museum to question the propriety of the policy to force a museum for human rights to close in the period when the Act on the Promotion of the Elimination of *Buraku* Discrimination was enacted. The case has been transferred to conciliated procedure and is expected to be settled soon.

The museum has announced a plan to rebuild the facility at a new location in 2022, the centenary of the founding of the

*Zenkoku Suiheisha*, or the Organization for Human Rights of People from *Buraku* and in March this year, it decided to close its doors from June.

People in the area around the museum sent the liberal civil rights activist, Choumin Nakae, to the Diet in the middle of the Meiji era (1868 - 1912). Nakae argued for the liberation of the *burakumin*, who were discriminated as modern-day descendants of Japan's feudal outcast class. Soon after the establishment of the *Zenkoku Suiheisha*, which developed the liberation movement in earnest, the headquarter of the organization was moved to this area and it became famous throughout the country as the center of the liberation movement. The area was also the setting for Hiroshi Noma's novel "Seinen-no Wa" or "Ring of Youth," which described *buraku* liberation activists.

People in this area believed that education was important for the liberation of the people in *buraku*, and from the beginning of the Meiji era, the community had collected funds from local people to establish schools for children. With such funds, the local citizens bought and donated the site for a local elementary school, where the museum is now located, to Osaka City before the school was renovated and expanded for the third time in 1928.

Therefore, the building of the museum was designed to resemble the elementary

school. The building has been a landmark in the community, which meant to repel discrimination. It will be lost if it is demolished.

A new site for the museum, the size of the museum, and the specific schedule for its reopening have yet to be determined. The reopening of the museum will require considerable funding, and it is difficult to maintain operations of museums financially on their own. The staff members of the museum are struggling to prepare for the reopening. Considering the present situation, we have to say the future of the museum is uncertain. When the museum is closed, it will hold traveling exhibitions and seminars.

A staff member of the museum says, "Issues related to discrimination and human rights, as well as issues on *Buraku*, are becoming more and more important. The museum will contribute not only to education and awareness raising, but also to the preservation of materials and research, re-acknowledging the significance of its existence as a more comprehensive museum on human rights than ever before, and taking responsibilities for its social role.



**“75<sup>th</sup> Anniversary after  
the Atomic Bombing: To  
Realize the World without  
Nuclear Weapons,” 42<sup>nd</sup>  
Exhibition to Consider  
War and Peace**

**Keizo Dehara  
Grassroots House Peace Museum**

A variety of events called "Peace Wave" are held to pray for peace in Kochi every summer. Most of the city was burned to the ground in US air raid in Kochi on July 4, 1945, which killed nearly 500 people. Many groups and organizations in Kochi have been working for such events since 1979 to prevent the memory of the tragic war from fading away and to reaffirm the importance of peace. Each organization or group has their own specialties and has held events such as anti-nuclear peace concerts, peace art exhibitions, peace film festivals, and concerts in a reinforced concrete semi-subterranean bomb shelter called *Entaigo*. However, many of them were forced to be cancelled due to the pandemic of COVID-19 this year.

Among them, only the "Exhibition of Artifacts to Consider War and Peace" and the "Star Festival for Peace" are allowed to be held this year.

The museum has chosen exhibits on war and explained them from the perspective of citizens. We have displayed artifacts such as photos and personal belongings based on the viewpoints of aggression, damages and resistance. The exhibitions have explained ruins of war and addressed issues of contemporary war, nuclear weapons, Okinawa issues, and U.S. military bases.

This year's exhibition focuses on more than 40 "Pictures on Atomic Bombing" painted by high school students to mark the 75<sup>th</sup> year after the atomic bombing. The exhibition was planned to help many people, especially young people in the next generation, who are responsible for creating the future, to learn about the devastation of Hiroshima and Nagasaki, the first two nuclear testing sites of the U.S.A.



Now that the nuclear arms race is accelerating again, the museum would like to help people recognize that disasters in Hiroshima and Nagasaki are not just incidents in the past, but possible dangerous reality which can happen in today's world any time. We would also

like to keep on calling for early ratification of the Treaty on the Prohibition of Nuclear Weapons in order to realize the world free of nuclear weapons.

Japan is the only nation that have been atomic bombed in war, yet the Japanese government continues to defy the Treaty on the Prohibition of Nuclear Weapons and spends a record amount of budget on its military every year. The exhibition will also sound the warning on such dangerousness and stupidity of the Abe administration.



*A poster of the exhibition, "75th Anniversary after the Atomic Bombing: To Realize the World without Nuclear Weapons,"*

When the museum held the 41<sup>st</sup> exhibition, "Japan and the Korean Peninsula: the Past, Present and Future, 100 Years after the 3-1 Independence Movement" last year, a person who seemed to be right-wing in his opinion

came to the museum, criticized the explanation of the artifacts, and said, "Show me the primary source!" The person and the staff members repeated arguments and counter arguments. The person even went to the department in charge of the management of the venue of the exhibition in the city hall and told them to order the museum to stop the exhibition. Such person might come again this year, but we should not give in to such harassment, and would like to inspire many people to feel high motivation to build our future based on the truth of history.

## Oka Masaharu Memorial Nagasaki Peace Museum

### Noboru Sakiyama Executive Director

The museum planned a series of 7 lectures open to the general public, 'Let's Learn Again! The First Series of Lectures on the Contemporary History of Japan.' The first lecture was held on November 16, 2019. The title was "How 'Zainichi' or "Korean Japanese" Started to Live in Japan" The second lecture was held on December 21, 2019 under the title: "Rural Societies during and after the War." The third lecture held on January 18, 2020 was entitled "Japan's Postwar Period Seen from a Black Market: The Free Market in Nishihama Town, Nagasaki." The fourth

lecture was held on February 22 with the theme "The Korean War: Japan's Turning Point." The other scheduled lectures have been postponed to later in the fall because of the pandemic of COVID-19.

On November 23, 2019, the museum held a gathering, where two of the university students sent to Korea by the museum reported on their experiences on "A Study Tour in Korea."

The 17th "Japan-China Friendship Tour, Wings of Hope" and the 19th Friendship Tour to China were sent from December 11 to 16. Two university students and I joined the 35th *Meishin-kai* Nanjing Study Tour and visited Nanjing and Huainan.

On February 2, 2020, the museum held a gathering to listen to reports on "Japan-China Friendship Tour, Wings of Hope", where university students made presentations on their study tour.

The staff members of the museum were invited to a seminar at Tanctt Church in Yeongdo, Busan, Korea from February 8 to 9. Tomohiro Shinkai, Vice-Chairman of the Board of Trustees of the museum, gave a lecture entitled "The Life and Thoughts of Dr. Masaharu Oka."

The museum held a lecture with a speaker from Berlin, Prof. Eugen Eichhorn, representative of the Germany-Japan Peace Forum, on February 24.

"The 3rd Meeting to Remember Mr. Yasunori Takazane" was held on April 5 and Mr. Nobuto Hirano, Co-chairman of the Liaison Committee to Support

*Hibakusha* in Foreign Countries, spoke about his memories of Mr. Yasunori Takazane, who was a co-founder and a board chairman of the museum.

The museum had been closed since April 21 to prevent the infection of COVID-19, but the staff members are preparing to open it now.



*Photo of the "the National Public Ceremony for the Nanking Massacre Victims" in which we participated as members of a friendship delegation to China.*

### **Himeyuri Peace Museum** Katsumi Maedomari: Curator

As one of the 30th anniversary events, "Fieldwork on the Site of the Battle of Okinawa – Tracking the Path Himeyuri Students Took" was held on February 29th. Because of the influence of spread of the COVID-19, the museum staff members were very cautious about holding this event at first. However, by taking preventing measures against the virus such as shortening hours, changing the schedule, and sterilizing anything as much as possible, the museum was able to hold the event safely. Participants left some comments that it was important to visit the actual sites with their own feet. Knowing such responses from the participants, we also realized the significance of visiting the war sites even



though the fieldwork was cautiously held.

The second Himeyuri Film Contest, which was organized by Himeyuri Peace Research Center, was held and the winners were announced in March. The grand prize, Himeyuri Film Award, went to “Grandma’s Cousin” directed by university students. In this film, they researched a history about one of the Himeyuri students and re-experience a path she took during the war. The special prize was awarded to a film which shows what would happen if the war broke out today. Not awarded but many remarkable videos were applied to the contest this year. 6 videos were applied totally. For example, there were a video that summarized the results of peace studies by elementary and junior high school students, a video with beautiful and high-quality images, and a music video including a song of pray for peace. These videos are very well made, so it doesn’t seem to be easy for the committee to decide the winners.

The videos show that young people think about the Himeyuri Students and the war in various ways. Also, seeing these videos encourages us. The award-winning works can be seen on the YouTube. You can see them by scanning the QR CODE too. The third contest is scheduled to be held this year as well. We look forward to finding new ideas to pass the memory of Himeyuri and the Battle of Okinawa.

The COVID-19 pandemic has had a great impact on many organizations,

including INMP which already changed their conference plan. In order to prevent the spread of the infection in Okinawa, we decided to close the museum from April 10th to May 31st. The museum also announced postponement of the renovation of the exhibition and reopen date from July 2020 to April 2021. We are making an effort for even better exhibits.

It had to be a time to catch people’s attention since this year is 75<sup>th</sup> anniversary of the end of the war. This is a difficult time for peace museums, but let’s keep up our efforts to deliver messages and get over this hardship.



*Participants listening to curator’s explanation at the Arasaki Coast Fieldwork on February 29, 2020*



*2019’s Himeyuri Film Award: “Grandma’s Cousin”*



QR code of the Grand Prize



QR code of the Spec



*World Peace is a Basic Right*  
By Koen Vlerick



Roses of Aikichi and Suzu are blooming in front of the Kyoto Museum for World Peace, Ritsumeikan University. Aikichi Kuboyama, a victim of the H-bombing nuclear test by the USA in Bikini Atoll, and his wife, Suzu, grew roses at their home in Yaizu. This rose was given by Suzu herself who was sick late in her life. It bloomed beautifully this year, too.

## The Muse is "Treasures of the Peace Museum Movement."

There are nearly 70 peace museums in Japan, both large and small. The Japan Peace Museum Association was founded by ten peace museums including the Hiroshima Peace Memorial Museum and the Nagasaki Atomic Bomb Museum. A one-day conference and sessions are held, which rotates among them every year. In addition, the Japanese Citizens Network of Museums for Peace, formed in 1998, is an individual membership-based organization. Muse newsletter is published twice a year and it is a bilingual newsletter.

Several people from peace museums in one country have been persistently sending out newsletters in both English and Japanese. This is a unique thing in the world and is a wonderful operation that is a "treasure of the world peace museum movement". I urge all members of this network to take advantage of this news medium.

## Your Articles are welcome!

- ◆ Number of letters: about 500 letters in Japanese
- ◆ Hopefully 1 or 2 photos
- ◆ Due Date: We will accept it at any time  
Please send your article to the following email address.  
[musejapankyoto@gmail.com](mailto:musejapankyoto@gmail.com)