

Words from the President

Dear ICME Colleagues,

I open this news in sadness. Many of you will have heard through the list-serve that our wonderful ICME President (2004-2007) Dr Daniel W Papuga died on Monday 18 May 2015 at 18.05pm after battling for three- month with pancreatic cancer. Daniel, so knowledgeable and endlessly kind, is terribly missed by all of us in the ICME family and we once again send our heartfelt condolences to his partner of the last fourteen years Dr Lidija Nikocecic. In due course Lidija will work with ICME on a lasting memorial for Daniel. Meanwhile we would like to publish Leif Pareli's memoriam to that most cosmopolitan man we are proud to have called friend.

Friendship is one of my most valued treasures and I am delighted to have made new friends in Cyprus last month. Dr Evanthia Tselika and Dr Chrystalleni Ioizidou from the University of Nicosia invited me to present a keynote paper 'Museum education *with* communities: Using feminist pedagogy to challenge prejudice & stereotype' at their

Conference, *Local Communities meet Global Narratives*, in Cyprus, hosted by The Point Eleneio Centre for Contemporary Art, Nicossia.

ICME News 74

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The conference considered the increasing attention being placed on the social responsibility of contemporary museums and galleries of all kinds. Evanthia and Chrystalleni observe that the implementation of social responsibility projects and community outreach is often carried out through collaborative activity with an institution's education department. Evi and Chrystalleni discussed one of their collaborations, between the University of Nicosia and the Archaeology Museum, which aims to raise woman's voices and visibilities through programming and resources. At one of the conference

workshops at the Archaeology Museum we worked in pairs in different galleries to develop some creative ideas on this theme. My team were interested in ancient images of woman's sexuality seen in the perfectly preserved Cycladic sculptures.



Damaged objects also fascinated us, the woman without legs and the huge broken pot you see below.



First we considered what questions might be posed for family visitors and decided to speak from the position of the object. Who am I? How did I get here? What do I feel? Who broke me? Then we thought about questions to elevate the position of the child in the family group. Take your grown up by the hand and lead them to the big broken pot for example. Tell them to look closely at the pot for 10 seconds then close their eyes. Now ask them what colours and what patterns did they see? Do they know how it was made? How do they think it got broken? Finally we thought that since children are usually much smaller than their accompanying adult it may be interesting for the family group to work with their physical positioning. For example the child could ask the adult at the case to bend over and touch their toes then look at the object upside down, through their legs. We had fun trying this out in our adult group!



Some of us like to learn through our bodies or kinaesthetically in museums. To some extent I am one of these kinaesthetic learners as you see from my work with the deity above. Howard Gardner writes of kinaesthetic intelligence as one of the eight ‘intelligences’ he now recognizes. While Gardner’s (1991) theory of multiple intelligences is now more than 20 years old, I would argue, it still relevant to museums in terms of working with audiences’ preferred leaning styles.

The Urban Guerillas collective showed examples of kinaesthetic learning at conference. They spoke about animating public space with their ‘Bubble’ installations and we were fortunate to see an example of this in Cyprus. Audiences were invited to decorate the sides of the bubble while presenters spoke on a range of subjects with slides at the front.



The conference organisers, Evanthia and Chrystalleni, also work with kinaesthetic intelligences. Their own collaborative educational work is exemplary, not only in the context of the art museum but also in museums of ethnography. Most importantly they show how museums and galleries can be both focused on what they present (collections and artworks) and also on the people of their locality and creative ways of involving them within their practices. Their own work and the work of their colleagues work speaks to a shift from simplistic narratives of multiculturalism to vital work raising the voices of minority and marginalized social groups and facilitating them to become more active citizens. In Cyprus this vitally involves building bridges between the

Greek and Turkish heritage communities.



At an exhibition of their work I observed Evanthia and Chrystalleni's collaborative educational programmes and creative pedagogical structures and processes making a difference to local patterns of segregation. The images I reproduce for ICME readers show the fruits of young people meaningfully engaged with art and ideas. For example the Magic Carpet / Hollywood Red Carpet work results from intense dialogue and embodied practice *together with* the youth audiences.



What I think is vital for museum educators is connecting theories to practice through objects and learning conversations, which as Hans Georg Gadamer (1981) notes is never completed but adjourned. Questions, as we observed above, are key to this conversation.

In Yiannis Christofides's sound installation *The Blind Ear*, children responded to the piece using their bodies in answer to questions such as 'if you were this sound how would you move?' and 'what if sound movement and colour were one single thing?'

Well, I could sing the praises of Dr Evanthia Tselika and Dr Chrystalleni for several more pages but I will stop here.

Next in the News you will find Dr Daniel W. Papuga's memoriam by Leif Pareli. Following Leif's words Jen Walklate takes us to the 2015 MEG conference. Then I introduce the idea of a mission statement

for ICME to the membership, which was suggested by ICOM last month, before we move onto an update of the ICME 2015 conference in Vietnam. ICME's next annual conference promises to be an excellent event thanks to the hard work of many people but in particular: Nihn Hai Nguyen, Vice-Head of Museum Management Bureau on behalf of the Ministry of Culture, Sports and Tourism Vietnam, as well as Mario Buletic and Sylvia Wackernagel from the ICME Board. Nihn, Mario, Sylvia, my colleagues, my friends, I salute you!

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Daniel Papuga. In Memoriam

It was with great sadness we received the message that ICME's former President Daniel Winfree Papuga had passed away on May 18th. These memorial lines are written on behalf of myself and other friends and colleagues in Norway, where he spent much of his life, but similar – or different! – messages could come from practically anywhere around the globe, because Daniel was a truly cosmopolitan person and he had on this journey friends in every corner of the world. His country of birth was the United States, his interests brought him to Norway, where he studied, worked and taught, and love brought him to Croatia, where he had his second home and where he reached the end of his path at the age of 60.

It is typical of the many talents and aspects of this complex man that many knew him but few knew him well. Even we who were his colleagues, in work or in some of his many other activities, only now realize how little we actually knew of his many other sides. This may be partly because he was a truly modest person, who never liked to talk about himself, but it is also because his interests were so manifold and so diverse. He had encyclopedic knowledge of a wide range of topics, so whatever you discussed with him, he could always come up with facts that were surprising and enlightening. For my own part, in my years as President of ICOM Norway I knew I could always rely on Daniel for information about many aspects of the organization. As a fellow member of ICME, I enjoyed his company

at various conferences over the years. As President of ICME, he was always concerned about the well-being of every single participant and would take great care that the conferences would run smoothly and that we all had a good time.

gratitude.

On behalf of colleagues in ICME and ICOM,

Leif Pareli

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When I first got to know Daniel, he was working in the Cultural Historical Museum of the University of Oslo. Then for a while he did other things, out of sight, until he resurfaced in another city in Norway, Trondheim, where he took up a position at Ringve, Norway's national museum of music. This job must have been a scoop for Daniel, since among his many interests music always took first place – music in the widest sense, as he seemed to be able to pick up practically any object and turn it into a musical instrument of some sort. The last time I met him, at a conference in the University of Oslo last November, he gave a vivid presentation of the shamanic drums of the Sami people and showed how these objects could be understood also as musical instruments, in addition to their complex role in traditional Sami cosmology.

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At the ICME conference in Sibiu, Romania, in 2003, I became aware that Daniel had found a partner in Lidija from Istria. He went to live there in Istria for periods, commuting between Norway and Croatia and eventually looking for a house there. In his last illness, it was his wish to return there. So Istria is where his life came to an end on May 18th. In ICME, we share in Lidijas grief. We will all remember Daniel with fondness and

REPORT FROM MEG CONFERENCE 2015



The Museum Ethnographers Group conference was the first I ever attended and spoke at as a PhD student, so I am extremely fond of it, and of the group of people who attend and organize it. I first attended in 2010, and have been lucky enough to speak at two or three since then, and attend them all.

This year's conference took place in the beautiful surroundings of Quex Park, at the Powell Cotton Museum in Birchington, Kent. It felt miles away from the strange, seaside town of Margate in which I was staying, and which has its own dilapidated, faded charm. The Park, with its craft shops and lush green fields, felt not unlike my old home in Warwickshire, and when I arrived there far too early on the Monday morning, it was a pleasure to wander in the landscape for an hour before the other attendees showed up. The Museum, too, was a landscape in its own right - the oldest part of the house dates from the 1400s, and the interior of the Museum is home to stunning natural history dioramas, put in place by Percy Powell-Cotton, presenting the wildlife he

encountered on his trips to the ends of the earth.



The conference itself began, bright and early in Gallery 1 on the 20th April. The theme was Nature and Culture in Museums, and the papers presented on that day spoke directly to the theme. Paolo Viscardi spoke eloquently on the importance of collaboration between ethnographers and scientists, particularly in order to identify certain items and clarify their heritage. Jude Philip, having come all the way from Sydney, wove a fascinating story of the adventurous Macleay family and the oldest Natural History Museum in Australia: the Macleay Museum. Then we broke for lunch, at which we were all very well served, and were able to have a look around the galleries, all of which have their own character, and all of which are fascinating. We returned, sated, to listen to Ali Clark speak as elegantly as ever on the records and history of Gerrard and Sons, a taxidermist and art dealer which supplied many items to the Horniman during their years of operation. After Ali, it was my turn, and people were very kind to let me

ramble on about the reciprocal framing of nature and culture in the Natural History Museum, Oxford, and its Rabelaisian, grotesque qualities. Fortunately, everyone was able to recover with afternoon tea.

Next it was the turn of Caroline Cornish and Mark Nesbitt to speak about the Economic Botany Collections at Kew, and their natural and cultural importance today. Then it was time for our chair, Antonia Lovelace, to end the presentations for the day with a thoroughly entertaining delve into the reasons why we love animal mascots, and why museums often have them.

We entered the relaxed part of the evening with a wander around the galleries and a glass of wine. Chris Spring presented in Gallery 2 on the exhibition, *Social Fabric: African Textiles Today*, which has been touring from the British Museum. The Kanga Cloths were wonderful, and despite being exhausted, we were enthralled.



Dinner was a bountiful and lively affair - I spoke at length with Tony Eccles, Lisa Graves, Malika Kraamer, and many others at our table, and we drank many bottles of wine between us. I must, at this point, mention how grateful I was to the staff at Quex Park, who were so willing to accommodate us, and our requirements, and did so with much spirit, grace and generosity. After a rather trying time attempting to get a taxi back to our respective hostelrys in Margate (Birchington has little in the way of accommodation), we, the last table standing, eventually wandered off into the Kentish night.

Once again, we arrived bright and early, me with my treasurer's box, all ready to hand over to the next occupant of the post. The second day of the MEG conference always includes the AGM, but aside from that, the day was a relaxed one, with less presentations than the previous. Anita Herle and Tony Eccles spoke with passion about the Blackfoot projects which are occurring throughout a number of UK museums, and Alana Jelinek's concept of ecology as a model for culture was a fascinating one. The Work in Progress papers which constituted the next session were a fascinating bunch - Heather Donoghue, Alison Petch, Claire Wintle, Catherine Harvey, Len Pole and Alison Brown speaking on topics from Australia to Siberia. On the 21st April, from the comfort of the Powell Cotton, we travelled the world.

The AGM was the final official event of

the day, and at it we elected new committee members to the posts of Treasurer and Membership Secretary - Lisa Graves and Jenny Reddish respectively. I wish them all the best in their new roles.

After I left Birchington, I wandered around Margate, taking in its threadbare glamour and playing in the Penny Arcade. MEG Conferences always leave me feeling dreamy, footloose and dog-tired - and this is why I will always return.



ICME Mission Statement

ICOM suggested each IC share their Mission Statements at the 2015 AGM in Paris. While some of us may contend that mission statements should be accompanied by strategic action plans if they are truly to impact outside of the communities of interest, perhaps we can take our thoughtful first steps on this journey here.

Below I offer a draft of possible values that ICME members around the world might share and hold dear. Please send us your thoughts on these sentences, which are by no means intended as the final word on the subject but rather intended as a spur to reflexive action.

‘ICME is dedicated to promoting and safeguarding the human rights of all the peoples of the world, their cultures, societies and environments as well as the tangible and intangible heritage held in museums. Since ICME views identities as dynamic, fluid and multiple rather than essentialist and fixed it is committed to contemporary collecting and collaborative action *together with* diverse global heritage communities. ICME recognises the colonial histories and the racist and sexist legacies that underpin so many of our traditional ethnographic collections and pro-actively engages with colleagues worldwide to progress inter-cultural understanding amongst museum audiences as opposed to prejudice and stereotype.’

This seems very long. Perhaps we really need just two short sentences. Tell us what you think!

ICME 2015 Annual Conference Update ICME Pre-conference Day, 21 October 2015, The Vietnamese Women's Museum, Hanoi

The Call for Papers has now ended and we are delighted to announce the excellent program of speakers and themes below. ICME 2015 promises to be a highlight of the year and we hope to see as many of you as possible in Vietnam.

Booking is now open at the ICME website. Full details of the pre-conference tour in Ha Long Bay and Trang An and the ICME hotel can also be found there.

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ICME are delighted and grateful to The Vietnamese Women's Museum for kindly hosting one day of our pre-conference tour at their most wonderful venue. The draft program is as follows.

10.00-11.00 Registration in lobby
11.00-1.00 Guided tour of Museum

1.00-2.00 Lunch.

2.00-5.00 Free time for delegates to visit other key sites in Hanoi. Our hosts will be happy to accompany us if we wish.

We offer a short overview of The Vietnamese Women's Museum with some images taken in 2013.

History

The Vietnamese Women's Museum, established in 1987 with momentum from the Vietnam Women's Union, opened its

doors to the public in 1995 at the site of an existing building after 4 years of construction work led by the architect Tran Xuan Diem. In 2006 the museum closed during a further 4year period of renovation and modernisation, funded by the Vietnamese Government, Vietnamese Women’s Union, and the Ford Foundation.



Reopening in 2010 with contemporary architecture and new permanent exhibitions organized around the themes of: Women In Family, Women In History and Women’s Fashion.



A wide range of material culture relating to the diverse roles of women is currently on display, taken from approximately 28,000 objects (classified according to material: textiles, metals, wood, paper, pottery, leather, horn, soil, glass...) that are held in the museum’s collections thanks to the active collecting policies of the museum and the Vietnam Women’s Union since the 1970s from all over the country. The identity of the women who owned each museum object is employed to tell a particular story or reflect a personally experienced history, which imparts emotional resonance to the permanent displays.

In addition to the permanent exhibitions the museum organizes temporary special exhibitions. There is also a discovery corner for children, a shop and café.

Missions

Gender underpins the complex and rich identity of the museum, which functions as a research institution to safeguard and display the tangible and intangible historical and cultural heritages of Vietnamese women and the Vietnam Women's Union. The museum also serves as a centre for cultural exchange between Vietnamese and international women working towards equality, development and peace.

At the website the museum states its mission is 'to enhance public knowledge and understanding of history and cultural heritage of Vietnamese women by collecting, preserving and introducing exhibits through object collection, historical anthropology approach, diverse and multi-directional reflection of women's issues in historical and contemporary life, and dialogues with the community for sustainable development of the museum, thus contributing to promoting gender equality.'

Collections

Permanent exhibitions



The permanent exhibitions are located on the 2nd, 3rd, and 4th floors of the museum. "Women in Family" on the 2nd

floor, tells the story of Vietnamese women through rituals and customs in marriage, childbirth and family life. "Women in History", on the 3rd floor, introduces historical and contemporary figures including wartime memories. "Women's Fashion", on the 4th floor, displays material culture created by Vietnamese women from the 54 different ethnic groups that comprise the Vietnamese nation.

Women in the Family



This exhibition represents life cycle of Vietnamese women through objects and photographs, first focusing on their role and position in their family during the wedding rituals in patrilineal and matrilineal societies. Next the theme of birth introduces rituals relating to the desire for children, pregnancy, birth, and care of the new mothers and newborn. Finally the role and the activities of women in everyday life is represented through objects related to cultivation, fishing and foraging, preparing meals, pottery, sewing and weaving, and child care.

Women in History

The Women in History gallery considers the role of Vietnamese women and their daily life in the resistance wars. Personal

objects here including a ring, a straw hat and photographs vividly tell the stories of heroic feats and sacrifices of made by Vietnamese women.



Women's Fashion

This exhibition demonstrates the diversity of fashion and costume art in Vietnam, notably the traditional techniques from many of the 54 ethnic groups, for example the embroideries and batik of the Hmong. Modern fashion by contemporary Vietnamese designers is also on show.

Special exhibitions



Of special interest to ICME are the thematic exhibitions that reflect the development and changes of contemporary society. These displays draw on new approaches of social anthropology such as projects targeting vulnerable women and disadvantaged children, who are not seen as simple victims but as highly resilient and resourceful people. For example "Street Vendor" (also available as an online exhibition) highlights the daily lives and complex work of the vendors who work from bicycles in Hanoi.

Let me end this short report with an image from the moving Heroic Mothers of Vietnam exhibition. Below we see the Chally scooter used by the artist Dang Ai Viet who travelled to over 63 different provinces and cities throughout the country from February 2010 to July 2012 to sketch and gather the testimonies from the Mothers, with their photographs and a video in the background . ICME readers will see why I can hardly wait to return!

**ICME 2015 Annual Conference, 25-26 October 2015
Vietnam Museum of Ethnology (NME), Hanoi-Vietnam**

Museums and Communities: Diversity, Dialogue, Collaboration

Preliminary conference program

Day 1. Sunday 25 October 2015

- 9.15** Registration at NME
- 10.15** Welcome and overview
- 10.30 -12.30** Tour of Museum
Dr. Vo Quang Trong (Director NME) and his team
- 12.30- 2.30** Lunch and tour of gardens
- 2.30-3.00** Keynote address:

Dr. Vo Quang Trong and colleagues
‘The Vietnam Museum of Ethnography in Vietnam’

Papers session 1:

Voices, Dialogues and Exhibitions

- 3.00-3.20** **Silvia Forni, Royal Ontario Museum - Canada**
‘Of Africa: Old Tensions And New Dialogues at the Royal Ontario Museum’
- 3.20-3.40** **Wycliffe Oloo, National Museums of Kenya**
‘Museums and Communities: Diverse Voices in Heritage Management in Era of Change’
- 3.40-4.00** **Keiko Kuroiwa, Learning Innovation Network - Japan**
‘Exhibitions with Diverse Communities’ Voices’
- 4.00-4.20** Q&A
Tea Break

Papers session 2:

Identities, Ethnicities and Objects

- 4.20-4.40** **Carsten Viggo Nielsen, The National Museum of Denmark**
‘When Objects of Religious Significance Mediate Power’
- 4.40-5.00** **Thein, Pham, University of Hanoi - Vietnam**
‘The Cabinet: Addressing LGBT Issues in Vietnam’
- 5.00-5.20** **Atsushi Nobayashi, National Museum of Ethnology - Japan**
‘Thinking Ethnicity through the Collections’
- 5.20-5.40** Q&A
- 5.45** Reception VME [tbc]
- 7.45** Depart

Day 2. Monday 26 October 2015

- 9.00** Registration
- Welcome to Day 2 and overview

Papers session 3:

Difficult Histories, Nations, Ideologies

- 9.20-9.40** **Pi-Chun Chang, Department of East Asian Studies - National Taiwan Normal University - Taiwan**
‘Museum Display and Nation-building in Malaysia’
- 9.40-10.00** **Sylvia Wackernagel, Silesian Museum of Görlitz - Germany**
‘The Balancing Act of Representation: A Regional Museum between Ideologies and Personal Memories’

10.00-10.20 Laurie Kalb, Temple University Rome - Italy
'Politics, the Public and Museums of Difficult Histories:
The Colonial Museum of Rome and National Museum of
the Shoah'

10.20-10.40 Q&A
Tea Break

Papers session 4:

Digital objects and museums without objects

10.40-11.00 Graeme Were, University of Queensland - Australia
'Digital heritage, Museums and Community
Empowerment: Some Lessons from Melanesia'

11.00-11.20 Galia Gavish, Independent Artist and Curator - Israel
'Artists, Curators and Community Collaboration in
Museums without Objects'

**11.20-11.40 Mario Buletic and Nusa Hauser, Ethnographic
Museum of Istria/The Istrian center for Intangible
Culture - Croatia**
'*Questa son mi son boumbara*. Creating collaborative
relationship with the community: video documentation as
a model of representation of cultural practices'

11.40-12.00 Q&A

12.00-1.40 Lunch

Papers session 5:

Audiences and Engagement

1.40-2.00 Pauline van der Zee, Ghent University - Belgium
'Diverse Audiences or a Single Target Public'

**2.00-2.20 Kenedy Atsutse, Ghana Museums and Monuments
Board - Ghana**
'Museums and Communities: Objects, Histories and

Contemporary Engagement in the Cape Coast, Ghana’

2.20-2.40 Le Thi Thuy Hoan, Vietnamese Women’s Museum - Vietnam

‘Community Engagement in Vietnamese Museums – Perception, Fact and the Necessity to Change’

2.40-3.00 Q&A

Papers session 6:

Participatory Practice and Exhibitions

3.00-3.20 William Gamboa Triana and Fernando Pérez, Universidad Externado de Colombia

‘The Glass Museum Bogota: Identity and Participation with Transparency’

3.20-3.40 Jari Harju, Helsinki City Museum - Finland

‘Planning a new permanent exhibition with the public’

3.40-4.00 Tone Cecilie Karlgård, Museum of Cultural History, University of Oslo

‘People, encounters and artifacts: Vision of Congo - Congo as eye catcher’

4.00-4.20 Q&A

4.20-4.40 Nguyen Thi Phuong Cham, Deputy Director, Institute of Cultural Studies, Vietnam Academy of Social Sciences,

‘The Vietnamese Bride in Guangxi, China: Challenges and Experiences’

Depart

4.40-5.10 Vietnamese anthropology panel. Q&A. Depart.

6.00 Water Puppets Show

THE BEST IN HERITAGE

24-26 September 2015

Dubrovnik, Croatia

Last year more than 50 major award schemes from around the world announced almost 300 awards for the best museum, heritage and conservation projects. Out of that list of remarkable achievements, a result of long and devoted work of dozens of most accomplished, professional juries, The Best in Heritage has made a selection of the 28 most innovative and inspiring candidates. They represent a balanced variety of best practices, done in different circumstances and contexts.

This, the 14th edition of The Best in Heritage conference will once more give these projects the further, well deserved attention of the international professional community. The programme promises a packed 2-days, with projects from China, United States, Japan, Iran, Australia, Canada, Russia and Europe taking the stage. The participation of the audience is assured through Q&A sessions and discussions. In addition, the post-conference seminar "Financing Heritage Institutions in Times of Scarcity", will take place on September 27th at Inter-University Centre Dubrovnik, in partnership with the Embassy of the Kingdom of Netherlands in Croatia.

In addition to the global survey of the projects of influence, the event features rich social and cultural content organised

with help of our local partner Dubrovnik Museums, all taking place in the Renaissance city core of Dubrovnik, a UNESCO World Heritage site. All conference venues, the neo-baroque theatre and palaces provide an inspiring atmosphere for this prestigious event. The conference is ideal for networking, discussing potential collaborations and getting inspired by top rank professionals in personal contact.

The conference is organised in partnership with Europa Nostra, under special patronage of ICOM and under patronage of the City of Dubrovnik.

<http://www.thebestinheritage.com/conference/programme/>

<http://www.thebestinheritage.com/conference/registration/>

From Luka Cipek

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WORDS FROM THE EDITOR

Well, ICME News is back again, and we're now well embedded into summer. It is certainly a visually beautiful time of year, but I find myself becoming more sluggish in the heat.

Or perhaps that's just tiredness. Since speaking with you last, I've returned from Birchington, started working on a book proposal, made a number of job applications, and performed the small task of moving house. It's a pleasure to be able

to type this note to you all, late at night, huddled in my dressing-gown in our own office. Our kittens have arrived, and the house is now full of the comforting crashes of little paws pulling things they shouldn't off the shelves, and their self-satisfied chirrups as they walk across my keyboard.

I wish, too, to express my condolences to the family and loved ones of Dr. Daniel Papuga. I didn't, sadly, know this gentleman, who sounds like he was a remarkable human of great compassion and knowledge.

I've been watching our small garden change over the couple of months we've been here. Thrilled at first by the presence of aquilegias, or columbine, I've just noticed that, among the increasingly upward moving greenery, is a yellow rose. I don't know if it is scented, but it has a beautiful peach-blushed quality to it. Flowers are a joy across much of the world, and though we ascribe different meanings to them, I think all cultures can revel in the simple visual gorgeousness that is the yellow rose.

*I know a bank where the wild thyme
blows,
Where ox-lips and the nodding violet
grows;
Quite over-canopied with luscious
woodbine,
With sweet musk-roses and with eglantine.*

Jen
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ICME News is published by ICME, the International Committee of Museums of Ethnography.
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