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BOOK REVIEWS

Perlen aus Gablonz: Historismus, Jugendstil/ Beads from Gablonz: Historicism, Art Nouveau.

Waltraud Neuwirth. Selbstverlag Dr. Waltraud Neuwirth, P.O. Box 11, A-1194, Vienna, Austria. 1994. 560 pp., 189 b&w figs., 180 color figs., index of names. ATS 950 (cloth) + ATS 85 surface postage.

This hefty volume contains a wealth of information about the beads produced by the "Gablonz industry." That is, it not only includes those actually produced in and around the former city of Gablonz (presently called Jablonec nad Nisou) in what is now the Czech Republic, but also the products of the beadmakers who established themselves in Austria and Germany when they were forced to leave Czechoslovakia in the wake of World War II. The material contained in the volume, presented in the form of a source book, is based on collections of sample cards and other materials at the Technical Museum for Art and Industry, Vienna, and the Gablonz Archive and Museum, Neugablonz Industry and Jewelry Museum, Kaufbeuren-Neugablonz, Germany, combined with information obtained from the Austrian Patent Office in Vienna and other European sources.

To be accessible to researchers worldwide, much of the text is in both German and English. As is usually the case in the translation of any document, especially one that contains specialized terminology, there are problematic terms and minor translation errors scattered throughout the English text. For example, *Ehrenmünze* (p. 11) is translated as "Coin of Honor" instead of "medal" (p. 23), and *Löthrohrs* (p. 11) becomes a "soldering tube" instead of a "blowpipe" (p. 23). Also one questions the use of "spinning factories" (p. 23) to describe the establishments where beads were produced at the lamp. Notwithstanding, Ann Dubsky, the translator, has done a very good job indeed and her terminology will serve as the basis for a refined German/English lexicon of bead terminology as more and more German and English-speaking researchers interact.

Following a brief introduction to the Gablonz industry, the author jumps straight into the troublesome world of bead nomenclature and categorization/classification. There are so many different varieties and so many different names—some of which changed meaning through time—that it is sometimes difficult to determine what a specific type of bead listed in an old catalogue or document looked like; e.g., what was the form of a "scarred" (*genarbte*) bead (p. 10, 22)? Fortunately, there is enough data available to help answer many other such questions.

The next chapter deals with bead colors, and interior and exterior coatings. Techniques covered include painting, coloring on the outside (glazing and staining), lining with color, exterior and interior gilding (gold and silver), coating (an interior reflective layer), platinizing (a platinum-like coating), iridizing, and lustering (a pearly surface). There is also a useful list of 67 German color names and related terms with their English equivalents.

A look at the confusing subject of bead sizing systems follows. This chapter will be of especial interest to anyone who has ever tried to determine historical bead sizes for specimens found in archaeological contexts or on historical beadwork, as well as any beadworker who has ever wondered what size designations such as "00" and "12/0" really mean. The author surveys the sizing systems used by several Bohemian manufacturers, pointing out that size designations not only varied from manufacturer to manufacturer but also from one bead type to another. Accompanying illustrations depict measuring devices used in the bead industry and hand-held bead counters, as well as sample cards which show the different sizes available for specific bead types. Tacked onto the end of this chapter is one that provides examples of 19th-century Venetian and Bohemian bead prices.

The next chapter explains the difference between "glass" and "composition" (a glass containing lead and easily fusible substances that was much used in the Gablonz industry). Dr. Neuwirth then presents a description of the drawing process for the production

of rods (solid), canes (hollow) and tubes (either) both "at the bench" and "in the gallery." At one point the latter included the use of bicycles on tracks and electrically drawn wagons to draw out the tubes! Glass overlays to produce multilayered beads, the application of stripes, and filigree glass are also dealt with. Subsequent sections discuss satin or Atlas beads, and imitation jet, a specialty of the Bohemian bead industry.

The chapter on "Drawn Beads, Chopped Beads" describes the two principal techniques used to segment drawn glass canes into bead lengths: chopping, as practiced by the Venetians, and breaking, as practiced by the Bohemians until they began using the much more efficient chopping machines. The latter helped to revitalize the lagging Bohemian bead industry as it drastically increased productivity. There is also a section on embroidery and bugle beads from Venice and Murano which seems a bit out of place, followed by information concerning the rounding, stringing, cutting/faceting and polishing of drawn beads (through some oversight the English section on polishing appears on p. 242 instead of following the text on p. 213). Various schematic drawings from the Austrian Patent Office depict the machines that were used to accomplish the different tasks.

"Molded Beads" are the next to be dealt with. This heading subsumes beads made by "molding" (*Quetschen*), "squeezing" (*Drücken*) and "pressing" (*Pressen*). The author believes that the first two involved the use of simple molds and tools in a shop, while the latter involved machinery, presumably in a factory. This is not a totally satisfactory explanation and it should be added that the first two terms seem to equate to what I have termed "mold-pressing" and involves the use of molten glass, while "pressing" is what North American researchers have generally termed "Prosser molding" and involves the use of pulverized components in a dry or slightly moistened state. This chapter is surprisingly short considering that "molded beads" were the backbone of the Gablonz bead industry. However, the brevity of text is more than made up for by the abundant illustrations of the relevant tools and machinery, as well as examples of molded beads in various stages of the production process.

Wound beads, the topic of the next chapter, were also produced in Gablonz but never achieved the prominence they did in Venice. Two production

techniques are outlined: winding at the lamp and winding from the pot. While the first method is relatively well known, the second is not and the information is most welcome.

The fourth production technique to be discussed is blowing, free-blown and mold-blown beads being discussed. The text is supplemented by numerous illustrations of blown beads, as well as the tools, molds and machinery that were required to produce them.

The final chapter to be translated into English deals with a substantial collection of bead sample cards donated to the Technical Museum in Vienna in 1913 by two Gablonz beadmaking concerns, Redhammer and Mahla. The Redhammer Brothers were manufacturers of "porcelain beads and buttons," while the Mahla Brothers were simply exporters. Accompanied by a brief history of the two companies, the sample cards—61 of which are illustrated in full-color photographs—provide an excellent overview of the beads produced in Gablonz around the turn of the century.

The last third of the book is devoted to "Contemporary Sources" in German that deal with various aspects of the Gablonz industry. Included are excerpts from sundry documents of the 1854-1908 period, two "address books" of Gablonz-industry beadmakers and exporters from 1892 and 1900, respectively, and several technical papers concerning beadmaking between 1868 and 1925. This section also contains numerous engravings of sundry beaded items—from jewelry to garments to household articles—that appeared in *Bazar* magazine during the second half of the 19th century. These well illustrate the wide variety of items that incorporated Gablonz beads in their fabric.

Waltraud Neuwirth's book is a most welcome fount of knowledge on the Gablonz bead industry. There is a *lot* of information crammed between its two covers that is not readily available elsewhere. The abundant illustrations, half in color and of excellent quality, greatly enhance the text. While the price is relatively high (about \$90 U.S.), it will be well worth it to anyone seriously interested in this branch of the European bead industry.

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Speaking with Beads: Zulu Arts from Southern Africa.

Jean Morris, with text by Eleanor Preston-Whyte. Thames and Hudson, 500 Fifth Avenue, New York, NY 10110. 1994. 96 pp., 1 b&w fig., 147 color figs. \$19.95 (paper).

This book is built around photographs taken by Jean Morris mainly in the Msinga and Nongoma areas of KwaZulu/Natal. Some of the photos date back to the mid-1970s, while the rest were taken between 1989 and 1991. The bulk of the text that accompanies the photos has been provided by Eleanor Preston-Whyte with a contribution by Geraldine Morcom who writes about the beadwork used by the members of the Nazareth Baptist Church, more commonly known as the Shembe.

The photographs are excellent and provide a good record of both the continuities and changes in beadwork styles in these areas over the past few decades. The text, however, sometimes does not come up to the same level.

Chapter 1, "Voices from the Past," provides a concise, mostly accurate review of the history of bead trade and the use of beads in the early days of the Zulu Kingdom. Some errors in detail do occur (e.g., Dingiswayo was not Shaka's uncle) but do not detract seriously from the overall story. It is unfortunate, however, that all of the beadwork chosen to illustrate this chapter comes from only one museum. As is evident from the photos, the Campbell Collections of the University of Natal, Durban, contain some visually stunning examples of early beadwork, but these early-period holdings are not well documented. An example of the difficulties that this presents can be seen in most of the captions which claim that pieces are from the Greytown area ca. 1890-1900. These objects come from a collection which was assembled by Douglas Giles, a magistrate who served in various areas of Natal including Umzinto, Port Shepstone, the Bergville area, Bulwer and Greytown from 1884 to 1923. He then retired near Greytown where he died in 1938. The collection was donated to the museum by his widow in 1949. No specific information accompanied the collection so it can only be assumed that it was collected roughly between 1880 and 1920, and, although it is likely that some of it came from the region he served, there is no way to identify which

pieces these are. In any case, they were certainly not all from the Greytown area. Furthermore, some of the captions are not consistent with the museum's records: the three belts on page 12 are not from the Giles collection and have no information to accompany them so should not be attributed to the Greytown area.

The statement in page 11's caption that "the colour combination of blue next to white identifies the item as originating in the Greytown area, 1890-1900" is curious and one would like to know the source of this information. In any case, so many different groups use blue and white together that it can hardly be counted on as a marker for any specific area. Similarly the statement on page 15 identifying neck ornaments as coming from Southern Natal ends by stating that "the beads are typically larger than those commonly used in Northern Zululand at the time." There are too many exceptions to this broad statement for it to be of much use to researchers. Another strange choice is the trade bead sample card reproduced on page 17 which depicts beads which were seldom, if ever, used by the Zulu. The card itself states that most of them are called Basuto beads; i.e., used by the Sotho.

Chapters 2 and 3 examine the information that beads, beadwork pieces and entire outfits can convey to the observer capable of "reading" them. Most of the information is useful and accurate but, unfortunately, the attempt to use the names of Msinga conventions or styles, which were brought to light and explained by Frank Jolles, is largely unsuccessful. Of 14 attempts to apply the names of these styles to beadwork pieces, only four are accurate (Frank Jolles: pers. comm.). Other errors which could mislead researchers include using names which are not accurate, at least for the area from which the piece comes: on page 46 the necklace called *ngqi* is actually called *amapasi* by the people of Msinga, and on page 55 *ucu* is used when the correct name should be *isibebe* or another local variation (an *ucu* is a single string of beads, usually very long).

Chapter 4 introduces the reader to the Nazareth Baptist or Shembe Church. It describes the origins and development of this Zulu church and discusses the dress and, particularly, the beadwork made and used by the members. Chapter 5 discusses the production of beadwork for the fashion and beadwork market,

while Chapter 6 describes the *umhlanga* or Reed Dance which brings Zulus together dressed in traditional finery to watch the young women of the Zulu nation dance. As the authors point out, this annual festival has also become an important political forum for the king.

Speaking with Beads will be valued especially for its wonderful photographs. Serious researchers will also benefit a great deal from the detail, such as the place and date, supplied with the field photos. However, the reader searching for accurate, detailed information could be misled by the captions in Chapter 1, and will certainly be confused by the misuse of terms describing "styles" in Msinga beadwork. It is a great pity that Jean Morris passed away shortly before the release of this book, but it will stand as a testimony to her skill and artistry as a photographer and observer of the Zulu people.

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Collectible Beads: A Universal Aesthetic.

Robert K. Liu. Ornament, Inc., P.O. Box 2349, San Marcos, CA 92079-9806. 1995. 256 pp., 309 color figs., glossary, list of bead organizations, index. \$49.95 (cloth) + \$6.55 domestic and \$9.50 foreign postage.

Spurred by the ever-increasing interest in bead collecting worldwide, Robert Liu set out to provide the bead aficionado with reliable information on collectible beads. He thus chose "to include only beads and some pendants that were available on the marketplace within the past two decades." Also, as this book is aimed at the collector, the less interesting and more inexpensive beads produced primarily during the past two decades were not considered either. While these restrictions definitely limit the subject matter, the diversity of the beads that are covered is quite impressive, nonetheless. Surprisingly, there is no price guide, seemingly *de rigueur* for a book aimed at collectors. However, Liu rightly points out that such would essentially be a waste of time as prices vary so greatly from one dealer and one place to another.

Rather than be pedantic, the author has kept the text succinct, letting the more than 300 color photographs and their captions convey much of the information. And the illustrations are superb, as one would expect of a photographer the caliber of Robert Liu. All of us who publish on beads have much to learn from his work.

To put beads in their proper perspective — as items long sought and used by peoples all around the world—Robert chose to approach the subject largely from a cultural-geographical perspective. Thus, the first part of the book deals with six relatively distinct regions: Africa; China and Taiwan; Japan, India, Himalayan Countries, Thailand, Philippines, and Indonesia; Middle East and North Africa; Precolumbian Americas; and The Americas and Europe.

While dealing with the entire continent excluding the area that encompassed ancient Egypt, the chapter on Africa emphasizes the west coast from Morocco to Nigeria. This part of the world has been a principal source of collector beads since at least the late 1960s, when boxcar loads of millefiori and other European-made beads began to flood into the United States from that continent. Then some of the beads began to be bought back by Africans, while others found their way to markets in the Near and Far East. After discussing the complexities of the African bead trade, Robert takes the reader on a tour of the various beads that this continent has made available to the collector. Both local and imported manufactures are included.

China and Taiwan, the subject of chapter 3, are collectively the second most prolific source of collector beads in the world. Following resumption of trade with the People's Republic of China in the early 1970s, the subsequent influx of Chinese beads and jewelry was one of the largest to hit the United States. Among the most intricate and beautiful of the imports are the early glass beads which, unfortunately, have been increasingly faked in recent years. Other imports to be discussed are beads composed of various natural organic and inorganic materials, as well as synthetic inorganics, especially glass.

The next chapter takes in other selected Asian countries, including Korea and Japan, India and the Himalayan countries, Thailand, The Philippines, Indonesia, and Malaysia. The great diversity of beads, both old and new, to be found here makes this

region an important one to connoisseur bead collectors. It is also the source of strikingly beautiful necklaces and other beaded adornments, such as those of the Naga of India and Akha of Thailand. Here, as elsewhere, most of the older beads have been looted from archaeological sites with the resultant wholesale destruction of truly incredible amounts of irreplaceable scientific data. Even worse, the worldwide craving for ancient beads has turned some individuals to the ghoulish practice of unearthing recent interments which were buried with heirloom beads. It is, therefore, the reviewer's fervent hope that the reader will be content to revel in the beads illustrated in this book and not set out in eager pursuit of actual specimens.

Moving on to the Middle East and North Africa, Liu points out that the former region is the prime source of ancient glass beads, political unrest and warfare facilitating the wholesale looting of archaeological sites in several countries, most notably Lebanon, Iran and Afghanistan. For this reason, some of the largest collections of ancient beads are in the possession of Middle Eastern antiquities dealers. The beads are splendid (the Phoenician mask pendants and Roman face beads that are illustrated rank among the finest examples) but generally lack any provenience data, rendering them practically useless as sources of information about past cultures.

The beads of the Precolumbian Americas are not generally popular with collectors. Shell beads are plentiful but have usually lost their color because of leaching. Jadeite, gold and quartz-family beads are at the other end of the popularity spectrum, and one can only admire the skill and tenacity of the artisans who laboriously fashioned beads from quartz crystal and carnelian with little more than stone tools, reeds or sticks and sand.

The cultural-geographical survey of the world's collectible beads ends with an examination of those of The Americas and Europe. Few ancient European beads are available to collectors, and most non-imported European beads on the market are of 19th- or 20th-century origin though earlier examples do occasionally pop up in antique shops in places like Amsterdam. The situation in North America is quite similar with only a few strands of Indian trade beads coming onto the market annually. Peru has also been a source of Colonial-period beads but, again, the quantities involved have not been sizeable.

Liu then enters the classy world of contemporary mixed-media necklaces and contemporary beads, discussing various aspects of their production and marketing, and showcasing the works of some of the world's most talented artisans. The subject of the next chapter, Fakes and Simulations, will be of especial interest to collectors as the burgeoning quest for beads worldwide has resulted in a corresponding increase in the production of numerous, well-made replicas of the scarcer beads. The final chapter deals with the process of Collecting Beads, revealing how to acquire, arrange, display, record and research a bead collection.

Robert Liu has produced a handsome, well-written volume that well covers the subject matter. *Collectible Beads* is beautifully designed and the breathtaking illustrations alone are worth the asking price. A slight impediment to the reader who wishes to check a particular reference cited in text concerns the fact that chapter headings do not include the chapter number, forcing the reader to consult the table of contents to find the appropriate number before delving into the References and Bibliography section. Also, a number of typos and errors of fact have crept into the text here and there. One of the prevalent problems concerns the use of the term "Islamic period." For Muslims, it still is the Islamic period; what should have been used is "Early Islamic period." There also seems to have been a problem with the conversion of some dates from centuries to years. For example, on page 102, a bead attributed to the 2nd to 6th century A.D. by Peter Francis is converted to 200-600 A.D., rather than 100-600 A.D. Similarly, a faience bead Lois Dubin believes to be from the 5th or 4th century B.C. becomes "400 to 500 B.C." (p. 110), rather than 500-300 B.C.

Novice collectors/researchers will find this book very useful, especially since there is an extensive list of further readings in the References and Bibliography section. It may not appeal as much to those who already possess a fairly broad knowledge of beads and their status in the world bead market, or who want in-depth information on specific types or regions. But then, this is not the intended audience.

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Perles d'Afrique.

Marie-Françoise Delarozière. Éditions Édisud, La Calade, RN 7, 13090 Aix-en-Provence, France. 1994. 240 pp., 13 b&w figs., 150 color figs., bibliography, index. 370 French Francs (cloth).

In her new book, *Perles d'Afrique*, Marie-Françoise Delarozière fills the reader with wonder with her descriptions of rare and mysterious beads from the Islamic Republic of Mauritania, as well as the more easily recognized beads of European or local manufacture that are found in Africa. Different materials used in Mauritania during the neolithic period—such as shell, ostrich egg shells, fish vertebrae, pottery and various types of stone—are well described. Glass and metal beads of the medieval period are also well documented. Among the more remarkable of the stone beads of these two periods in Mauritania are those of greenish amazonite and blue scorzalite, an extremely rare material. Glass beads are found in great numbers at medieval sites, having been brought there by trans-Saharan caravans. It is probable that some of these beads were locally reshaped to suit the needs of the indigenous population. Ancient beads such as these, found in the sands of the Sahara, are highly collectable, having intrigued researchers and collectors alike throughout the world.

The author also discusses and illustrates prehistoric quartz and carnelian beads from Mali and Niger, terra-cotta bead necklaces from Mali and metal beads from Burkina Faso, Cameroon, Ghana, Nigeria and Côte d'Ivoire. Kenyan beads made of iron and aluminum, and various gold and silver beads are covered as well. As is the case with all the photos in this book, those of beaded objects from Guinea, Togo, Nigeria and Cameroon are superb. The last section of *Perles d'Afrique* offers wonderfully descriptive and romantic stories about beads and bead use in Africa, as told to the author by friends and acquaintances.

Of particular interest is a description of the neolithic carnelian industry that existed in the Oued Tilemsi valley in Mali. Numerous carnelian beadmaking sites have been discovered by Jean and Michel Gaussen to the east and northeast of Gao. The raw material came from a mountainous region called Adrar des Iforas which straddles southern Algeria and Mali. Techniques used to

form the stones into beads are described and illustrated on pages 26-32.

Another interesting passage in the book describes two beads found in Côte d'Ivoire, and considered highly desirable and very expensive by Mauritians, Haussas and Senegalese. One is a medieval glass bead with blue spots. The other is a 19th-century Venetian bead with black eyes, locally called "feather" or "eye of the peacock" (p. 82).

Traditional tools and techniques used in fashioning beads from silver, gold, and ebony inlaid with silver are fully described and well illustrated. Gold and gold-plated silver beads from Senegal are also dealt with, as are beads from Mali, Niger and Mauritania which are composed of braided vegetal material and called "Timbuctu gold."

Superbly illustrated with photographs and the author's own watercolors, *Perles d'Afrique* is written with a great amount of love and romantic wonder. The text and illustrations combine to provide the reader with a sense of the magic and reverence with which beads are held in Africa. Even for those who cannot read the French text, this book is a must for collectors and researchers alike. However, it is important to note that the chapters concerned with Mauritania were originally published in Delarozière's first book, *Les Perles de Mauritanie*, which is now out of print. Only those who own her original work can judge whether or not it is worthwhile for them to own *Perles d'Afrique* as well.

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Indian Trade Goods.

Oregon Archaeological Society. P.O. Box 13293, Portland, Oregon 97213. 1993. 48 pp., 50 b&w figs. \$7.50 (paper) postpaid.

This is a new edition of the book of the same title written by veteran trade-goods historian Arthur Woodward and published by the Oregon Archaeological Society in 1965. While the text is essentially Woodward's, it has been thoroughly edited and parts of the text have been reshuffled and others deleted.

Unfortunately, the latter material includes the original endnotes, leaving the reader wondering where some of the quoted material originated, as well as a useful appendix on "Columbia River Trade Beads" by Emory Strong. On the positive side, section headings have been added making it easier to locate specific topics. However, they have also created a few minor problems as now some unrelated text is included in a section because of its placement in the original text (e.g., the last paragraph on page 21 has nothing to do with "Fancy Beads"). Such orphan paragraphs should have been edited out or moved to a relevant section.

Considering that most of the narrative text is uncut, unaltered Woodward work, it is regrettable that the OAS did not print his name on the title page as the principal author as it did in 1965! They do, however, recognize his contribution to the present work in the preface.

A number of OAS members spent much time preparing a very attractive publication with extensive illustrations of various trade objects. I feel, however, that these depictions leave much to be desired. Many illustrations in the original work were photographs and too many of these have been reduced to drawings of less clarity in the new edition.

Indian Trade Goods begins with a general introduction to the subject, followed by chapters that deal with glass beads, as well as buttons, and trade on the Northwest Coast. The former chapter, which occupies the largest part of the text, initially deals with bead nomenclature and the manufacture of glass beads, followed by short sections on specific bead categories such as star or chevron, O.P., cut, fancy, and cornaline d'Aleppo. While most of Woodward's data are still viable, a quick once-over by one of several bead experts in the Pacific Northwest would have helped to bring the publication up to date. For example, we now know that "O.P. beads" (p. 18) are not the so-called "Russian" beads but distinctive thin-walled hexagonal tubes which are actually quite scarce in the Northwest (K. Karklins: pers. comm.). And no one has used the term "wire laid" (p. 21) for decades.

Furthermore, the addition of new illustrations with captions that do not always fit has introduced several minor errors to the monograph. For instance, the caption to figure 16A mentions "polychrome wire wound beads," yet all the illustrated specimens are drawn chevrons. Also, while the beads in figures 18B and 20A illustrate two different chapter sections, they

are actually one and the same form with the exception that one is eight sided and schematically drawn while the other is six sided and a much more realistic representation. It might also be mentioned at this point that many of the beads illustrated on pages 18-21 are taken from Kenneth and Martha Kidd's 1970 publication *A Classification System for Glass Beads* but without any credit to them.

The chapter on buttons covers the subject well and includes a time chart based on that published by Stanley J. Olsen in 1963. Beads are again dealt with in the chapter on Trade on the Northwest Coast, as are other trade goods such as gunflints, fire steels, kettles, coins and medals. Unfortunately, the coverage in this chapter is inadequate for the complexity of the subject of Indian trade goods, briefly surveying only a handful of the possible categories. The book ends with a short Suggested Reading list. This should have been expanded to include the works of the many fine scholars who have published on trade goods since 1965.

In summary, this is a rather "arty" publication that will be attractive mainly to newcomers and dilettantes interested in Indian culture. It is not a technical reference of much use to the professional.

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Glass, Glass Beads and Glassmakers in Northern India.

Jan Kock and Torben Sode. THOT Print, Bellahøjvej 180, DK 2720 Vanløse, Denmark. 1995. 32 pp., 36 color figs., 30 b&w figs. \$10.00 (paper) + \$12.00 postage and bank expenses.

This small book (also available in Danish) is excellently illustrated. The text, while short, is accurate and highly readable. It is based on first-hand investigation of the modern glass-ornament business in northern India, and serves as a commendable introduction to this important industry.

The publication begins by stating correctly that the traditional ways of making beads and bangles are threatened in northern India by new methods and styles. The value of the traditional industry is linked

to an understanding of now-lost processes for making similar goods in Denmark. The Indian material is presented as a parallel to an understanding of European processes.

A discussion then follows concerning the dichotomy between the city and country in India. Still largely a rural society, India is quickly becoming urbanized and, in that process, social tensions increase and old techniques may be lost.

The rest of the book describes glassmaking, beadmaking and bangle making in several centers. One section discusses the making of "country glass" at Jalasar, near Purdalpur, where the authors were stoned by the children (yes, it happens). There is a charming description of Purdalpur, the center of glass beadmaking, followed by a discussion of the role of Firozabad, the major producer of ornamental glass in India.

The sections on Firozabad describe the making of hollow glass beads and techniques learned or borrowed from the Japanese. There is also a discussion — though not very detailed — of the making of glass bangles there. The scene then switches to Purdalpur where the manufacture of several types of beads is documented. These include the traditional furnace-wound beads, the newer face and other mosaic beads (including chevrons) and lamp-worked beads which are now becoming dominant after the technique was introduced by a Czech couple in Varanasi (Benaras).

Some other beadmaking techniques are also covered, though only briefly, including silk-screened decoration on glass beads and the irising of beads. The making of "conterie" beads (that is, seed beads) mechanically in Varanasi, introduced in 1981 with Japanese help, is also revealed.

The last sections cover *motiwala* (bead sellers) and *bangliwala* (bangle sellers). This is appropriate as both groups are traditionally of the same caste as the bead- and bangle-makers and are an extension of the manufacturer's business.

Throughout there are excellent color and black-and-white photos, as well as line drawings. These make the processes, the tools and the furnaces come alive to the reader. They are the next best thing to being there, and the authors are to be congratulated for their excellent presentation.

While my praise cannot be high enough for this book, there are some points that I would like to make

in regards to it. These are made in the spirit of helping the authors who will be continuing to work on this industry in several future projects.

For one thing, the work lacks cultural insights. That most workers in Purdalpur are Muslims is briefly mentioned only in conjunction with furnaces being closed on Friday. But this is a central fact about these people for they belong to castes that converted to Islam in the early 18th century, and were no doubt low or even outcastes before then. Upper caste Hindus regard them with very low status. The fact that they were Muslims influenced about half of them to flee to Pakistan at the Partition of India, forming another chapter of their story.

There is also a paucity of historical data. The glassworkers of northern India are the inheritors of a very ancient glass beadmaking tradition. This is briefly mentioned, but the continuation of methods and styles forms one of the most important parts of their story. The role of English colonial policies in the destruction of small glass bead- and bangle-making enterprises and the rise of Firozabad is also a key factor in understanding this industry.

While the size of the book was limited by practical considerations (it was first published as an article in the Danish magazine BYGD), it would also have been useful for the authors to gather more information regarding the names of tools, ingredients and other relevant items. Linguistic studies of traditional industries can be highly rewarding.

Finally, I was annoyed by the lack of documentation. Much of the book presents information gathered personally, but there are also many statements which must have been obtained from published sources and these are never acknowledged. Despite these misgivings, the book is very valuable in documenting current practices. It is pretty much up-to-date except that chevron beads are no longer made the way the process is described, for now Purdalpur beadmakers have molds and are making chevrons that look very much like Venetian products. In sum, this booklet is an invaluable addition to any library on the making of glass beads.

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