Reviews and End Matter
BOOK AND VIDEO REVIEWS


Peter Francis, Jr. Schiffer Publishing Ltd., 77 Lower Valley Road, Atglen, Pennsylvania 19310. 1994. 144 pp., 263 color figs., 15 b&w figs., price guide, index. $19.95 (paper) + $2.95 postage (North America).

It is very hard to review an essential handbook. How can one express a criticism of what sets out to be the first truly global guide by which all other future handbooks on the same subject will be judged? My bias is that of another collector, also an author, but with a very different experience of the World of Beads; i.e., from an Old World, English standpoint. I have other practical advantages: I am a dealer myself, currently in business, and experienced as a teacher of designing and threading techniques. I am in touch with hobbyists, collectors, and amateur and small-scale jewelry makers, and know very well how much such a collector’s guide is needed, and how many people would buy such a handbook regardless of its quality.

Peter Francis is offering his complex and enormously detailed knowledge to create such an interest in collecting beads that it will make specialists of dabblers. Beads are so intoxicating just because, as he says, there are so many of them and they are so varied that there will always be a lot still uncharted, unlike coins and stamps. It is a subject that may involve research on any level, from reading to digging, from laboratory tests to rubbing beads against your teeth.

So taking on the task of evangelist/publicist to the average layperson for this new area of interest is quite a responsibility. Peter has prudently divided his book into three main parts: Section One, with three chapters that serve as an introduction; Section Two, Bead Materials; and Section Three on origins and use.

The first section introduces the subject, and shows the significance that beads have had throughout human history, in virtually every part of the globe. It reveals how well they illustrate the development of primitive and increasingly sophisticated technology, and played a vital part in contact and exchange, and, therefore, in civilization. His way of assessing their fascination is just in terms of what they tell us about people. In the second chapter he makes useful suggestions for would-be collectors by recommending areas of specialization. Curiously, only after all that does he discuss the question “What are beads for?” in chapter three.

In Section Two Peter goes very thoroughly into the materials that beads are made of, allowing glorious comparisons across continents and across the centuries. He separates them in chapters four, five and six into “Organic,” “Stone” and “Glass,” respectively, which generally works except when he has to squeeze plastic in somewhere and decides to classify all plastics as eligible for inclusion in the Organic chapter. Of particular interest are photographs he has obviously taken on his travels of craftsmen at work on some of the beadmaking techniques in India.

Section Three, called “Origins and Use,” is devoted to discussion of beads by geographical area of origin, divided into six areas that identify the chapters: Europe, the Middle East and India, the Far East, Southeast Asia, Africa, North and South America. I found plenty of interest in the chapters on the Middle East, India, the Far East and Southeast Asia as these are areas from which we are always getting morsels that don’t match up, and it helps to have it as a complete menu.

However, on p. 13, Peter speaks of “six... truly global networks” of quantity production for extensive trading in a historic and contemporary sense; and they seem to be different from the six areas as defined in chapters 7-12. They include 1) the stone-bead industry of western India; 2) the coral-bead industry of the Mediterranean; 3) the eastern Mediterranean glass-bead industry; 4) the Indo-Pacific-bead
industry; 5) the Chinese glass-bead industry; and 6) the Western European glass-bead industry. Throughout the book he shows interesting pictures of modern glass beadmakers in Purdalpur undertaking several beadmaking processes using techniques that are recognizably “low tech” or “traditional,” and we have examples of these products in enormous amounts in our shops which sell contemporary beads and ethnic accessories. But this is not what Peter includes under heading no. 4. Is the current production of lamp- and furnace-worked glass beads from India really too insignificant to count as a segment of the world bead scene?

Now we can no longer avoid mentioning the general visual impression of the book. Peter Francis states his priorities clearly enough in the preface: “It’s not really the tale of pretty little gew-gaws. It is the chronicle of our brothers and sisters around the world and throughout time.” If he did value beads for their prettiness or beauty, as a very large percentage of collectors do, he would have given far more attention to the prettiness of the illustrations and the clarity of what they show. Of the 266 photos which are meant to show clear details of beads singly or in groups, over 70 are unreadable, or the wrong way round, or have misleading captions. For example, what possessed him to do so many close-up pictures of beads laid on one particularly shocking pink blanket, especially the clear and frosted glass examples?

Looking through, there are photos of beads that do work visually, including the ones that acknowledge “Courtesy of” Albert Summerfield or Rita Okrent. It is the publishers who must take responsibility for cheap color printing that reduces most of the dark hues to black, and renders every subtle shade of red exactly the same (see p. 61). And, if there was an art director, it is hard to imagine that the whole book could have proceeded without the photos offering some indication of scale, which is of critical importance with small treasures, as on p. 82, which has three color pictures of the typical glass beads of Indian and Pakistani manufacture, of three different scales but arranged so that you cannot grasp which are larger and which are smaller.

While having a go at the technicalities, isn’t it understood that proofreaders are employed to go through the text and check the spelling, grammar and syntax just to make sure that what is printed is intentional and unambiguous? Even lacking a proofreader, every word processor nowadays has a “spellcheck” function. Apart from numerous inattentive slips, nearly 20 major spelling mistakes can be counted in proper names. Where in the world is Sameria (p. 52), for instance, and what are “bed curtains” (p. 31) and “tinkerers” (p. 71)? It would be mean to argue individual points that are made; after all, how many of us have evidence to dispute it if Peter Francis shows a bead found in Africa and asserts that it was made in Germany, not Italy?

As a craftsman, however, I can’t overlook page 51 because you cannot straighten a badly drilled hole “with a thin file or small drill” — it is a guaranteed way to ruin a bead and break a perfectly good tool.

Peter Francis gives us references, not a bibliography as such, and some of the omissions are puzzling, as the budding collector is likely to need to know about basic stuff. Why has he forgotten to include Elizabeth Harris’ booklet A Bead Primer published by The Bead Museum, yet mentioned The New Beadwork of Kathlyn Moss and Alice Scherer which is about beadwork, not beads? Only one of the great number of jewelry-collecting books published by Schiffer, his publisher, is mentioned; surprisingly, neither of the volumes by Sibylle Jargstorf on the development of the Czech glass-jewelry industry are included.

Concerning the Price Guide, this is the section in any collecting book that can make you gloat or groan and, occasionally, laugh. In the role of dealer with many American customers it is useful to be au fait with what well-informed collectors understand to be the right price for a rare or special specimen, and equally useful to know the ceiling price for something exotic or unfamiliar that you may want to buy. It has already proved invaluable and educational: when offered glass beads from Plumbon Gambang a second time, I was able to point out the amount that we were overcharged when they were a novelty here and no one in London had seen them. Also, it is useful to demonstrate to customers how modest my prices are against some kind of impartial standard.

We still refer with reverence and gratitude to Beck and van der Sleen although most of their pioneer research work has been subsequently overruled, and it is likely that the same fate will befall any landmark book on a relatively new subject. So, while I simply
dare not sum up with any kind of verdict, I will admit that my copy is already well-thumbed despite the amusement and outrage, and I know it will bring more converts to the fold!

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Beads from the West African Trade Series.
Volume VII, “Chevron and Nueva Cadiz Beads,” 1993. 128 pp., 40 color plates. $35.00 (cloth) + $2.50 postage (U.S.).


John and Ruth Picard have again presented the bead world with a visually stimulating work; this one covers chevron and Nueva Cadiz beads. The photography is the work of Forrest L. Doud, and he is clearly a master of his craft. The quality of the printing is also excellent, and the resulting volume is indeed beautiful.

This is not a scholarly work. There are no text citations to tell the reader when or where the information originated, and this fact may annoy the specialist. However, there are a few suggested readings that should prove useful for persons wanting additional information.

There are relatively few attempts to attribute dates to the bead varieties, but this is probably a positive attribute to the book. The reader is not presented with hearsay dating so common in the marketplace. Most of the information on dating comes from sample cards, some of which are reproduced in the book. These cards provide an abundance of useful information, and clearly show that many beads once thought (especially by collectors) to be very old were actually made in the 20th century. The publication of the sample cards is an important contribution to the bead literature. Further research into archaeological specimens could have provided additional dating information. For example, chevron bead no. 312 is undoubtedly an 18th-century variety as virtually identical beads with red, blue, and green exterior layers are found at archaeological sites in the southeastern United States.

Some bead enthusiasts will surely complain that several of the illustrated beads are not chevron beads, especially some of the beads without molded layers such as nos. 116-119, 130 and 137. Others might argue that beads molded with flower-petal molds instead of star molds are not chevrons, even though the manufacturing process is virtually identical. To the Picards’ credit, however, we should read their discussion of the term “rosetta” on page 5. Both chevrons (in the modern sense) and multilayered striped cane beads were apparently lumped together by the manufacturers according to the Picards. This is an interesting observation, although one wishes that it was better documented. Could we be dealing with a translation problem? The Picards’ inclusion of chevron imitations is a useful addition to the volume.

Many readers will find the lack of a scale in the photographs a major shortcoming. However, text notations do reveal that the photographs are actual size, 125%, 200%, etc. The use of several sizes of reproduction can be annoying but, with careful work, most sizes can be established. Clearly, the reported scales of reproduction are approximate, as can be determined by checking the size of the illustrations with the reported bead sizes. For example, the large chevron bead (no. 61) on p. 25 is said to be 73 mm long, but is larger in the photograph.

The volume also discusses Nueva Cadiz beads. The Picards correctly note that there are two “generations” of these beads; those that date to the early to mid-16th century and those that date to the 19th-20th centuries. It is the reviewer’s opinion that there is a largely separate third generation that dates to the first third of the 17th century, but some archaeological specimens have been attributed to the late 16th century suggesting continuity with the early to mid-16th-century specimens. This controversy will only be resolved by further research, especially an examination of the composition of “Dutch” vs. “Spanish” specimens.

Finally, credit is due the Picards for including the modern chevron beads of artist Art Seymour. His work is outstanding by any measure and, as the Picards note, should not be confused with older Venetian or Dutch chevrons.
The Picards have produced a magnificent book cataloguing as many chevron beads as they could locate. This book belongs on the coffee table of any bead enthusiast.

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To properly classify and analyze any artifact group, such as glass beads, a researchers must be familiar with the different manufacturing processes and their characteristics. This allows one to establish an attribute hierarchy which allows beads to be classified in a logical manner. The ideal way to learn how beads were and are currently made is to read the available historical accounts followed by a visit to a bead factory or a workshop. One then not only learns the specifics and evolution of the production process, but also gets a feel for the work environment.

While historical accounts are not too difficult to track down, a visit to a beadmaking establishment is still not possible for most researchers. Consequently, the two video tapes by Lewis C. Wilson are of great interest to those who wish to know the different techniques for making wound (called "wrapped" in the tapes) glass beads. One must, of course, keep in mind that the techniques are those of Wilson and his colleagues, and are not necessarily those used by wound beadmakers elsewhere in the world or in previous centuries. Certainly some of the equipment is quite different from that used in earlier times, and the speed of the beadmaking process has apparently been slowed somewhat so that the different procedures are clear to the viewer.

In Lewis C. Wilson on Glass Bead Making, an introduction to wound beadmaking, Mr. Wilson — an accomplished lampworker with over 20 years of experience — starts off by showing how to make a basic monochrome bead. The process is repeated several times by several people so that the technique is quite clear to the viewer. One quickly comes to realize that manipulating a mandrel in one hand and a glass rod in the other and keeping both in or near the torch flame is very much like patting your head and rubbing your stomach at the same time. Once the basic bead has been mastered, Wilson moves on to the production of a large bead.

The hour that follows is devoted to the production of another 20 different kinds of beads. Decorative styles/techniques include flush as well as raised and raked eyes, trailed decoration, feathering, millefiori and filigrana. Beads shaped with a carbon or graphite paddle include bicones, tubes (cylinders), discs, squares/rectangles, hearts and fish. Also shown are beads decorated internally with foil and dichroic strips.

Having demonstrated how to produce the different beads, Wilson shows the viewer how to put a clay separator on the mandrel, how to remove the beads from the mandrel, how to grind down the rough ends of a bead, and how to anneal the beads in vermiculite.

The basic equipment you need to start to make wound beads is less than $400. Wilson runs through the equipment and supplies that are required and tells you where to get the necessary materials. A listing of recommended catalogues for tools and supplies terminates the video.

Lewis C. Wilson on Lampworking: Advanced Beads, Bracelets, Marbles, Parts 1 and 2, which runs nearly four hours, demonstrates advanced beadmaking techniques for those who already have a solid grasp of lampworking and wound (wrapped) beadmaking. Part 1 kicks off with Mr. Wilson executing a complicated double-dragon bead. This is quite an undertaking and takes up 22 minutes of the tape.

The viewer is subsequently shown how to make goldstone (aventurine) latticino with a double helix pattern and various different stringers (narrow strands of glass) for decorating fancy beads. The danger of not
preheating goldstone rods before use is graphically illustrated.

Step-by-step instructions follow for the production of fish beads, double-handled amphora beads, Phoenician face beads and two types of dichroic beads, as well as multicolored swirl marbles and colorful cabochons using hemispherical half molds.

Part 2 of Lampworking highlights the work of various talented beadmakers. The tape starts with a colorful survey of the creations of 17 artisans, including Brian Kerkvliet (face and aquarium beads), Patricia Frantz (fish beads), Tom Holland (combed beads) and Phyllis Clarke (cat beads). Kevin O'Grady then takes center stage to display some of his creations, including "tongue," raked (combed), millefiori and chevron-approximating beads. Moving to his worktable, he produces a fascinating "bead inside a bead," as well as two attractive Pyrex bracelets.

Following a quick survey of his beads, Scott Cahoon creates a spirally decorated black barrel bead. Keith Krieter also shows us the results of his talents and then makes one of his specialties: a "dancer" bead (a tabular bead trail-decorated with dancing human figures). Those interested in marbles will enjoy Gerry Colman's replication of an old "corkscrew" variety.

Mr. Wilson returns at the end of the tape to illustrate some useful tools not mentioned in Lewis C. Wilson on Glass Bead Making, and names several useful publications which deal with lampworking and wound beadmaking. He also lists sources for equipment, supplies and publications, and provides the addresses and telephone numbers of those beadmakers whose creations appear in the video.

The camera work and color in both videos are excellent, and all the procedures are clearly depicted. The accompanying running commentary by Wilson and his colleagues is equally clear and easy to follow.

While nothing can replace an instructor guiding a novice beadmaker at the workbench, these two videos come very close. Both are well worth the money.

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Baubles, Buttons and Beads: The Heritage of Bohemia.

Sibylle Jargstorf. Schiffer Publishing Ltd., 77 Lower Valley Road, Atglen, Pennsylvania 19310. 1993. 176 pp., 356 color figs., 79 b&w figs., price guide, index. $29.95 (paper) + $2.95 postage (North America).

Sibylle Jargstorf is a trained chemist and a glass historian, as the introduction to her book tells us. These are impeccable credentials for the author of Baubles, Buttons and Beads: The Heritage of Bohemia, a visual delight and a source of solid information. It is a welcome complement to Jargstorf's previous work, Glass in Jewelry (reviewed in Volume 3 of Beads). Although beads come last in the title and there is only one brief chapter under the specific heading "Beads," there is hardly a page that does not contain material relevant to bead collectors and researchers. After all, the three items are closely related, in material, design and use. The text is supplemented by the detailed captions of the illustrations which depict jewelry, documents, sample cards and advertisements, as well as well-fed, primly buttoned-up women of the turn of the century who are seen wearing the items dealt with in the book.

The author presents a clear overview of Bohemia's history and of the political circumstances that affected the glass industry at different times, in different ways. She pinpoints, with great precision, the villages and townships of Northern Bohemia where glasshouses were established in an area whose center — and the only town known to the outside world by name — was Gablonz an der Neisse, called Jablonec nad Nisou (on the Nisa) since 1918, when the Czechoslovak Republic came into being. Each one of the localities Jargstorf mentions developed its own techniques, glass recipes and designs. Jargstorf renders tribute to the glass dynasties that remained anonymous as they worked behind the scenes, through intermediaries. They were the innovators and movers of an industry that made its mark throughout the world. This prominence was achieved in a relatively short time. There is some evidence that glasshouses have existed in the densely wooded areas of Northern Bohemia since ancient times, but the industry as such only took off as late as the mid-18th century.
By the mid-1800s, Bohemia was outpacing the powerful centuries-old bead industry of Venice/Murano. This was the result of a continuous search for new ideas and methods. A decisive invention, dating to the second half of the 18th century, was the molding tong. It was used to mold-press pendants, buttons, beads and imitation gem stones from heated canes into all kinds of shapes. The process was fast and economical. At first the molds were crude and the articles had to undergo additional cutting and polishing. But by the middle of the 19th century, the tool was perfected to the extent that the pressed items looked as if they had been cut or engraved. Jargstorf disputes the frequently held notion that pressed glass is inferior to cut glass.

She points out that molding opened new horizons for glass design. To her, the buttonmakers of the Victorian era were the real initiators of this revolutionary process and, therefore, the predecessors of the most famous molded glass artist, René Lalique.

By the end of the 18th century, the glass artisans of Bohemia were developing new ways to color glass. Prominent in this field was the Riedel family which also pioneered the use of uranium to achieve certain shades of yellow and green. The famous ruby, garnet and carnelian reds were elaborated by the Zenkner family. The technique to achieve iridescent glass was discovered in 1873. Gold-lined blown glass was introduced in 1898, and remained a monopoly until 1945, when the glassmakers of the area (known as the Sudetenland) that had been incorporated into Hitler’s Germany in 1938, were expelled when World War II ended.

During the mid-1800s, the Bohemian glassmakers began adopting and adapting Venetian styles, as well as mosaic glass, and aventurine which they called "venetianer Fluss" (Venetian flux). The only one of the Gablonz glassmakers to become known internationally was Daniel Swarovski. Jargstorf explains that he overcame the anonymity of his compatriots and colleagues because he dealt directly with his clients. Swarovski moved his enterprise to the Tyrol, Austria, in 1890.

Jablonec has become synonymous with glass. But the craftsmen of the area used many other materials — natural and synthetic — in the production of adornments. *Baubles, Buttons and Beads* devotes a chapter to each of the two categories. Among the curious inventions of the early 1900s are “Ballottini” beads of lacquered wood which are given a satiny finish by coating them with tiny glass pellets. Such beads occasionally appear at flea markets without creating much of a stir. Now that we know their history, they might.

The glass beadmakers of Bohemia scattered an infinity of unique creations throughout the world. Jargstorf barely mentions the painstaking market research involved in this achievement.

It is also a pity that the author closes the chapter on Bohemian beads with the relocation of the Sudeten German craftsmen to New Gablonz and other parts of Germany. It would have been interesting to learn about the industry under more than three decades of Communist rule during which the production continued, shrouded in secrecy.

It is hoped that Sibylle Jargstorf will elaborate on these subjects in a future volume as enjoyable and well documented as her previous work.

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*Beads of the Bison Robe Trade: The Fort Union Trading Post Collection.*

Steven Leroy DeVore. Fort Union Monograph Series, Publication 1, Friends of Fort Union Trading Post, Buford Route, Williston, North Dakota 58801. 1992. i-ix, 136 pp., 11 color figs., 5 b&w figs., 20 tables, appendices. $16.45 (paper).

DeVore’s monograph summarizes the 38,578 trade beads of glass, bone and shell found during the 1968-1972 excavations at Fort Union Trading Post National Historic Site, North Dakota and Montana. A major trade outpost between 1829 and 1867 for the acquisition of bison robes from the Native Americans of the Northern Plains, Fort Union was built by the American Fur Company on the Missouri River across from the mouth of the Yellowstone River.

The National Park Service (NPS) conducted the 1968-1972 testing and excavations at Fort Union as part of an extensive reconstruction and interpretive program at the site (further investigations were also
carried out during 1986-1988, but the analysis of this material has been delayed because of funding problems [see Hunt 1993]). Analyses of each of the various classes of cultural materials recovered in these excavations have only recently become available to historical archaeologists — most of these in limited numbers of paper or microfiche reports (Hunt 1986). Thus, the publication of this monograph on trade beads presents in an accessible format considerable historical, cultural and temporal information on the types of beads preferred for Native American trade on the Northern Plains in the middle to late 19th century.

The extensive NPS excavations at Fort Union recovered beads primarily in the Indians’ and artisans’ house, the dwelling range, the store range and in non-structural contexts between the Indians’-artisans’ house, the south palisade and apparently the front gate; about 17% of the beads were from unknown provenience(s). Their recovery from both trading and domestic contexts at the fort suggests to De Vore (p. 62) that beads were important to both the Native American trading partners (principally the Assiniboin and Blackfoot), as well as the fort’s inhabitants (post employees and their families). Perhaps the distributional data also indicate that the trade in bison robes was conducted by both commercial and entrepreneurial interests.

The heart of the monograph presents DeVore’s descriptions of the recovered glass, bone and shell beads. The bone and shell beads (n=82) were classified according to the type of material they were made of and their modifications in shape. These bead types were commonly used by Native Americans as ornaments prior to European contact; in the case of the Fort Union assemblage, they appear to have been uniformly manufactured by American factories for the fur trade.

DeVore’s classification of the glass beads follows the system designed by Lyle Stone (1974) for the Michilimackinac site beads. He defines five classes, differentiated by manufacturing technique: hollow-cane, wire-wound, mandrel-pressed, wire-wound molded and blown. In bead nomenclature, hollow-cane beads are what others have termed drawn beads, while wire or mandrel-wound beads have also been termed wound (Karklins 1985). Within each of the classes are series (based on bead structure), types (based on shape and surface characteristics), and varieties (based on differences in color, number of layers, color and form of glass appliqués and the degree of diaphaneity).

From these attributes, DeVore recognizes 85 hollow-cane varieties, 54 wire-wound varieties, 9 mandrel-pressed varieties, 6 wire-wound molded varieties and 6 blown varieties. The hollow-cane class represents about 96% of the Fort Union beads and these, in turn, are dominated by white and blue donut seed, pony, and necklace-sized examples. The wire-wound beads account for another 3.9% of the assemblage, principally round white, turquoise green and blue varieties. The wire-wound molded and blown bead classes are represented by 37, 7 and 20 examples, respectively.

Accompanying the variety descriptions are ten excellent color plates of the beads. However, none of the blown bead varieties are illustrated. An examination of the beads depicted in Figures 7 and 8 does suggest, however, that some of the beads identified as hollow-cane varieties are more likely of wound manufacture. Similarly, one very large yellow bead (Fig. 81, variety CI SA T2 Ve) appears to be an example of a mold-pressed bead (Karklins 1985:101), a type not identified by DeVore.

In conclusion, this monograph makes a significant contribution to the study of the glass, bone and shell beads used in the 19th-century bison robe trade on the Northern Plains. Its strength is its clear and straightforward presentation of the bead data from Fort Union NHS, which should be emulated by other bead researchers, and is a volume recommended for anyone with an interest in the study of beads and their uses.

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Ezakwantu: Beadwork from the Eastern Cape.

Emma Bedford (ed.). Exhibition catalogue; South African National Gallery, P.O. Box 2420, Cape Town 8000, South Africa. 1993. 112 pp., 13 color plates, 61 b&w figs. Rand 50 + Rand 40 for postage (paper).

The ending of apartheid in South Africa has been accompanied by an upsurge of public awareness of, and interest in, aspects of indigenous African culture. Since 1990, the South African National Gallery (SANG) has expanded its collection's and exhibition's policy to include material culture, especially that of southern Africa. Ezakwantu, a Xhosa word meaning "the things of the [Bantu] people," is the first exhibition in a series planned to endorse this modification of policy. In fact, South African ethnographic work (including the study of beads and beadwork), did not really take off until the 1930s, and it was not till then that beadwork began to be collected formally by museums in South Africa (p. 39). Horace Beck of England and C. van Riet Lowe of South Africa both made reference collections of beads and bead sample cards.

The exhibition catalogue ought to be reviewed under two broad headings. It consists of twelve articles by different authors plus a Catalogue List of the actual exhibits. The first article, by Emma Bedford, defines Ezakwantu, and explains why there are so many contributors. It was deemed necessary, in a pioneering exhibition of this nature, to involve Africans from the East Cape area, whether through staff members of SANG or by interviews. The articles fall into two broad categories, one of which places beadwork into the context of South African society; the other one treats beads and beadwork as a subject of archaeological or historical research.

There is a discussion of traditional dress and its use, whether to affirm identity or to make a political statement. In curating the exhibition, and in producing the catalogue, black Africans were given control over the way they and their culture were represented; otherwise the colonial pattern of domination would have been seen to continue. Examples of this cultural domination are the 19th-century paintings and photographs of Africans wearing beadwork, quite often incorrectly, as expounded by Gary van Wyk in his discussion of the paintings of Thomas Baines and the photographs of W.F.H. Pocock. Lindsay Hooper, in the final section on "The Social Life of Beads" writes: "Beadwork encodes social information about the power, age, gender and ritual status of the wearer." Power is shown in the accumulation of beadwork which is also an accumulation of wealth. Beadwork also shows cross-cultural influences, such as in headgear and adaptations from Victorian beadwork. Color symbolism and other aspects of beadwork style may have a purely local validity. As women are the chief makers of beadwork within South Africa, a feminist-oriented interpretation of the production and consumption of beadwork is essential to understanding the position of women in Eastern Cape societies. Diviners use beadwork to affirm their ritual identity, modifying it according to their level of initiation. As well as a cultural identifier, beadwork can be used as a telling political statement, notably when Nelson Mandela elected to appear at his trial in Johannesburg in 1962 in full Thembu beaded costume.

After briefly reviewing the glass bead trade and glassmaking, Sharma Saitowitz, in "Towards a History of Glass Beads," discusses the impact of glass beads on trade, citing references dating from 1516 and from van Riebeeck's Journals (1652-1655) that concern trade in beads in East and South Africa. While documentation relating to Africa at such an early date is scanty, there is quite a body of information about bead manufacture in Venice and Bohemia. Venice, in
the interests of maintaining its monopoly on the bead trade, acquired a factory in France in 1900, and the firm of A. Sachse in Gablonz, Bohemia, in 1920. Indeed, until about 1955, Venice's Conterie seems to have cornered the bead export trade to South Africa; Saitowitz in her Appendix 2 tabulates the amazing quantity of beads (including glass rods and lamp-worked beads) exported to Africa during 1932-1955, country by country and year by year, totalling a staggering 3,706,256 kilograms, of which 1,665,691 went to South Africa and Zimbabwe. She also has useful data on traders in Cape Colony and the Eastern Cape, and has tracked down old records, including an annotated trade-bead card, from merchants operating in King William's Town. Her paper really adds to the recorded data on beads in South Africa.

Carol Kaufmann, in "The Bead Rush: Development of the Nineteenth-century Bead Trade from Cape Town to King Williams Town," continues where Sharma Saitowitz left off, concentrating on the part that beads played in Xhosa-speaking trade and economy. After 1830, the bead market became deregulated to some extent, and beads were more generally available, instead of being exclusively under royal control. Beads became increasingly important as currency among the indigenous population, and the making of beadwork becomes a feature of South African life. Kaufmann adds to the roll of former merchants through the records held in Cape Town, and documents the efforts of frontier missionaries and traders who tried to order beads directly from London and thus bypass the inflated prices charged in Cape Town. Sections in this paper entitled "Distribution of Trade Beads," and the periods 1820-1830, 1840-1870 and 1870-1900 take us through the history of the bead trade in the Eastern Cape area, and trace the changes in value and availability. An ongoing archaeological excavation at the farm "Canastaplace" promises to give significant information arising from a bead assemblage found in grain storage pits, a find that is so far unique in the Eastern Cape.

The exhibition catalogue, compiled by Carol Kaufmann, one of the curators of the exhibition, covers 373 entries, including 12 paintings and photographs, 12 bead sample cards and a variety of beadwork, among which is a complete diviner's outfit. The illustrations are well chosen to accompany the text, and show that the exhibition must have been well worth a visit. Perhaps something more permanent may come about ere too long.

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Beads and People Series.

Volume 1, "Heirlooms of the Hills (Southeast Asia)," 1992. vi + 22 pp., 13 color figs., 12 b&w figs., index. $15.00 (paper).

Volume 2, "Where Beads are Loved (Ghana, West Africa)," 1993. vi + 22 pp., 11 color figs., 8 b&w figs., index. $15.00 (paper).

Peter Francis, Jr. Lapis Route Books, The Center for Bead Research, 4 Essex Street, Lake Placid, New York 12946.

These two publications are the first in a series of monographs aimed at a popular audience. Both volumes cover very large geographical areas and time periods. "Heirlooms of the Hills" features beads from Southeast Asia. A brief introduction to the region is followed by short discussions of the beads of ethnic groups in Thailand, Burma, Taiwan, the Philippines and Indonesia, the work concluding with a brief overview. "Where Beads are Loved" concentrates on beads in southern Ghana, though the text ranges widely over time and space, including condensed discussions of the trans-Saharan trade, the European bead trade, African-made beads and bead use.

As publications aimed at the collecting market, these volumes are likely to sell well. Both volumes provide basic introductory information on such topics as how to distinguish wound and drawn glass beads, European bead manufacture and bead terminology which will be useful to the novice. The prose is generally engaging and the ethnographic examples colorful.

There is less of interest for advanced researchers. The referencing in both volumes is fair, though this is not surprising given the constraints of space and the
intended market. However, this feature limits the scholastic value of some of the original observations made by Francis. This is most apparent in areas where he attempts to draw together general observations concerning the age, distribution and role of beads in specific cultural settings. Expansion on how some of these conclusions were reached would have been helpful. More detailed discussions on topics such as the ethnographic use of beads, akori and African bead production are extensively (and more critically) dealt with in other publications — by Francis and others.

At a more pragmatic level, the dot matrix printing is poor quality (particularly in "Heirlooms of the Hills") and the computer-generated illustrations are wanting. In "Heirlooms of the Hills," the small locator maps lack any text and one must refer to a larger map at the front of the monograph. The photographs provide good supplementary illustrations but are not outstanding. Given the technology available for desktop publishing, these features will undoubtedly be rendered much more effective in future publications.

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Early Contact Glass Trade Beads in Alaska.

Polly G. Miller. The Bead Society of Central Florida, 121 Larkspur Drive, Altamonte Springs, FL 32701. 1994. viii + 44 pp., 10 color figs., 49 b&w figs. $15.00 (paper) + $1.15 postage in the U.S.

Miller places her work in "the new genre of bead research," evidently because of its primary focus on beads as artifacts for the interpretation of history. She abjures classification schemes or technical descriptions in Early Contact Glass Trade Beads in Alaska, choosing instead to sketch the commercial and political factors that influenced the flow of Chinese and European beads to the Alaskan frontier from 1741 through the late 19th century. Referring to various recent exhibitions and archaeological projects, the author suggests that Alaska is emerging as a laboratory for collaborative studies between bead researchers, historians, anthropologists and archaeologists.

The story is a complex one, conveyed with economy (there are only 36 pages of text) in a semi-popular style that makes up in verve for what it lacks in academic polish. After establishing that China, rather than Venice, was the main source for 18th-century beads brought to Alaska by Russian, British and American vessels, Miller reviews historical and archaeological research on glass production in China during the Qing (Manchu) dynasty (A.D. 1644-1911). While glass had been made in China since the first millennium B.C., the bead industries centered in Canton and Boshan developed largely in response to the external market provided by Western trading concerns. Chinese beads exported through Canton supplied the booming British and American sea otter trades on the Northwest Coast, while Russian fur merchants (and after 1799, the Russian American Company) purchased their American trade wares at Kiakhta on the Chinese border. Siberian trade fairs supplied a secondary Native trade in Chinese beads across Bering Strait.

By the latter half of the 19th century, however, European beads had almost completely replaced Chinese beads in Alaska, except for heirloom examples. These new varieties were imported in large quantities by American whalers and fur trade companies. As Miller points out, this shift in supply is readily apparent on beaded garments obtained by E.W. Nelson and other American museum collectors in the post-1867 American Period. Her exposition on this topic is less clear and inclusive, however, than the earlier analysis of the Chinese trade. There is no discussion of the Venetian or Bohemian bead industries, for example, although evidence for an early Dutch component in the Alaskan trade is examined in some detail. Citing a lack of documentary evidence, she discounts the influx of European beads that is likely to have occurred as a result of the 1839 supply agreement between the Russian American and Hudson's Bay companies, 30 years prior to the Alaska Purchase. Archaeological collections from Native villages and Russian trade posts (the reviewer's current research) suggest that European beads did
begin to predominate around this time, including new faceted, tubular, and tiny seed varieties.

This quibble actually underlines one of Miller's main points, however: there are many interesting questions about beads that demand an interdisciplinary approach. I would add that little questions about beads — and other types of historical artifacts as well — can open up broader and more compelling issues. As more specific historical data on changing bead sources are developed, archaeologists will be better able to interpret Native trade patterns in the historic period, and to refine the use of bead typologies as a tool for dating sites. These results will enable new work on the effects of European contact on Native Alaskan cultures, social interaction and exchange between indigenous groups, and even patterns of population decline and village abandonment.

Early Contact Glass Trade Beads in Alaska is primarily useful as an overview and introduction to a particular area of historical and material culture research. The trade-offs for the monograph's low cost are poor production values, including numerous typos, unusual punctuation, odd type fonts, and really awful printing of the small black and white figures that decorate the margins of the text. References to supporting literature are fairly extensive, although an editor should have seen to it that some standard and more easily decipherable citation format was used.

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Gougad-Pateraennu: Old Talisman Necklaces from Brittany, France.

Marie-José Opper and Howard Opper. The Bead Society of Greater Washington, Monograph Series 1. 1993. The Bead Society of Greater Washington, P.O. Box 70036, Chevy Chase, Maryland 20813-0036. 18 pp., 21 b&w figs., bibliography. $6.00 (paper).

This is the first volume in what will apparently be a series of monographs in an inexpensively produced and reasonably priced format which will bring various types of beads and bead-related subjects to a wide audience. This first volume concerns the strands of beads, some old and ancient, some of more recent manufacture, which were assembled and treasured in a particular area of France: the Morbihan region of southern Brittany.

Britanny, like Ireland, Scotland, Wales and Cornwall, was one of the last areas of Europe where Celtic-speaking peoples lived before and after the Roman expansion in northern Europe. Indeed, the local name for these treasured beads is a Celtic-dialect name meaning "necklace of blessed beads." The title of the book spells the name as "Gougad-Pateraennu," and various different dialectic versions of this name have been used in Britanny. I have always known and seen these beads labelled as "Gougad-Pateranneau," and this was the spelling used by Horace Beck in his volume on The Magical Properties of Beads (Beck 1976:33, figs. 14-16), and also in the Master Index of the Bead Journal (The Bead Society 1981: 13). There is a string of beads labelled thus in Horace Beck's collection at the University Museum of Archaeology and Anthropology in Cambridge, England. Perhaps this more familiar version of the name is a gallicization, as the French word anneau means "ring" (and, hence, "bead"), but it is not mentioned as an alternative by the authors.

I had a sense of déjà vu reading this book. Not often is one privileged to review a book whose subject matter is unusual and fascinating in itself, but also totally familiar because you have actually seen most of the beads which are being described. I made regular visits as an archaeologist to the Quiberon peninsula in Morbihan in the late 1970s and early 1980s, where most of the known strands are in museums and exhibits. Being familiar with something does not make one an expert on it, and one of the qualities of this volume is that it is a well-researched academic piece bringing together the work of many others who have studied these beads and presenting it in a very readable synthesis for everyone, including myself.

The people of the Morbihan region considered their beads to have great talismanic properties, and used to hand them down through the generations, although this seems to have almost died out in the
present day so that many strands can be seen in local museums, such as those at Carnac and Quiberon. It is not known how long these beads have been collected in this way, but one of the most amazing facts the monograph reveals is that the strands contain beads from various periods, the oldest being neolithic stone beads which were probably found on some of the ancient sites which litter the Quiberon peninsula. Others include types of Celtic glass beads which occur throughout northwestern Europe, along with identifiable Roman, Phoenician, Egyptian, Anglo-Saxon and post-medieval European glass, semi-precious stone and amber. The authors tell us about the traditions, uses and magical properties associated with these beads, and each material and its associated traditions is considered separately. Beads referred to in the text are illustrated in stippled black and white drawings which, unfortunately, do not convey the same impact to the reader as good black and white or color photographs.

Some of the more unusual beads in Gougad-Pateranneau strands are amber glass "man-in-the-moon"-type beads with crescent and star motifs, although various other beads have "astrological" symbols such as crescent moons. These were considered especially potent in reinforcing the talismanic properties of the necklaces and, considering that many archaeologists and other scholars have seen astronomical significance in the great megalithic monuments of the Morbihan district, such as stone circles and the avenues of standing stones at Carnac, it would not be surprising if these types of beads have also been part of local oral traditions, myths, superstitions and beliefs for thousands of years. Certainly, funerary monuments such as the megalithic chambered tombs have produced stone beads like those which survive in talisman strings.

The monograph is short, being only 18 one-sided pages long. Some of this space is taken up by poor reproductions of postcards depicting local Bretons ca. 1900, some with the black and white drawings, and some with empty white space. Yet, notwithstanding this brevity, the information is sound and important, and there is a good bibliography. Every scholar of beads should buy a copy of this book for its information and its readability. It is hoped that future volumes in the series will aim for a slightly better use of layout space, and weigh up the advantages of a higher cost to provide some good photographs, perhaps even some in color.

REFERENCES CITED

The Bead Society [of Los Angeles]

Beck, Horace C.

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Plate VA. *Lun Bawang*: Necklace types a and b.

Plate VC. *Lun Bawang*: Type c necklaces. At the bottom are two five-strand necklaces of *bau tulang buror*.

Plate VB. *Lun Bawang*: Necklace type a composed primarily of *let alat*.

Plate VD. *Lun Bawang*: “Long Tuma beads” made by Lisabeth Murang and Labo Tui.