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Reviews and End Matter

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BOOK REVIEWS

Contact in the 16th Century: Networks Among Fishers, Foragers and Farmers.

Brad Loewen and Claude Chapdelaine (eds.). Mercury Series Archaeology Paper 176. University of Ottawa Press, Ottawa, Ontario, Canada. 2016. 296 pp., 98 figs., index. Paper ISBN: 978-0-7766-2360-3; PDF ISBN: 978-0-7766-2361-0. CAN \$69.95 (paper); CAN \$54.99 (PDF eBook).

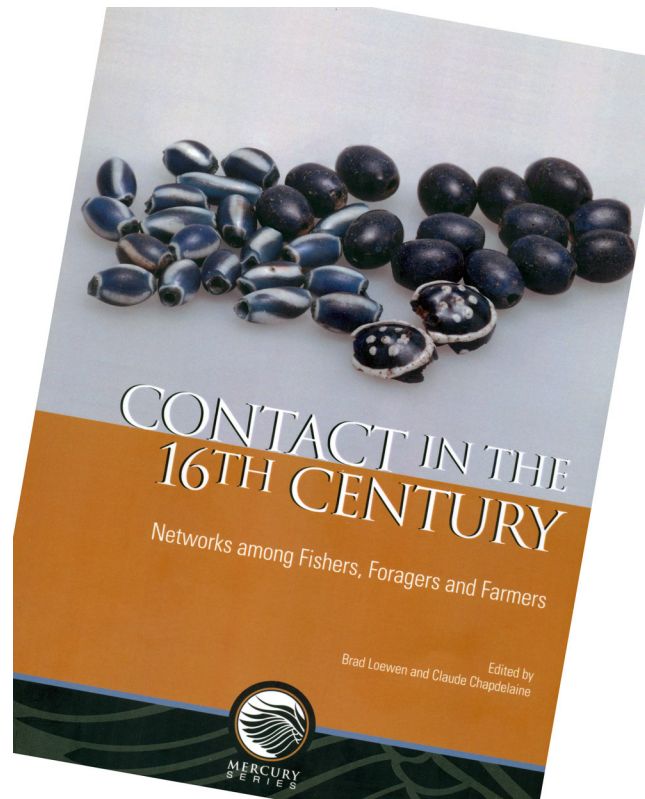
The editors have assembled a superb collection of 12 papers detailing what is known of 16th-century European-Native American/First Nations contact. The book is divided into three geographic regions: The Gulf of Saint Lawrence, The Fluvial Networks, and The Lower Great Lakes. The goal is to see how interaction played out between Europeans and native fishers, foragers, and farmers in these regions. The title is a little misleading as many of the authors also consider contact in the 17th and even early 18th centuries, but these inclusions only enhance the value of the volume.

Readers of *Beads* will not be surprised to find that much of the evidence for contact is in the form of glass beads. While other categories of European artifacts are also covered (especially iron tools and copper and brass objects), this review will focus on the beads.

Seven of the 12 papers deal specifically with glass beads, which are illustrated in 22 high-quality color plates. Other chapters focus on history instead of archaeological remains, European ceramics, and native artifacts.

The first chapter, by Lisa Rankin and Amanda Crompton, covers contact between Inuit and Europeans in Southern Labrador. Sixteenth-century sites contain primarily iron goods (often nails). It is not until the early 17th century that glass beads are documented at Inuit sites in the area (2 beads from the Huntingdon Island 5 site, House 2). One bead is a faceted charlotte, a type known from Spanish contact sites in the Southeast (e.g., St. Catherines Island, Georgia) and other areas, while the other is a common turquoise blue bead. House 5 contained 18th-century trade goods. House 1 at the Pigeon Cove site dates to the early to mid-18th century and includes a raspberry bead (not a “melon” as identified by the authors).

Vincent Delmas focuses on tracing 16th-century beads around the Gulf and into the Saint Lawrence Valley. He



presents the bead data for the important Red Bay site. Red Bay clearly has some 16th-century beads, but I believe that Delmas goes to great lengths to force some later beads into the 16th century. In his discussion of the Petit Mecatina site, he specifies 45 beads that may date to the 16th century. The most diagnostic of these, several gooseberry beads, are not illustrated. The other potential 16th-century beads are primarily monochrome beads. Delmas relies on a bead chronology developed by Keith Little. Dr. Little believed that a series of archaeological sites in Alabama could be connected with the Tristan de Luna expedition of 1559-1561. Subsequent and ongoing excavations by John Worth at the Luna landing site in Pensacola, Florida, show that Luna was not trading the heat-rounded beads thought by Little to date to the 1560s. It is now apparent that the Little chronology needs revision. I would have no trouble assigning all of the beads illustrated in Delmas' figure 4.5 to the 18th century. I believe it would help several of the authors of this volume

to consult more 18th-century monographs, beginning with Jeffrey Brain's *Tunica Treasure*. On the other hand, the sections on Beads from Native Burial Sites in Acadia and Sixteenth-Century Beads from the Saint Lawrence Valley are very valuable contributions. But perhaps the most important contribution of this chapter is the analysis of beads from the 1583 Venetian shipwreck at Gnalic, Croatia (a detailed table and one color plate). This sample of beads will be an important touchstone for constructing bead chronologies.

Michel Plourde looks at archaeological sites in the Saint Lawrence Estuary between 1500 and 1650. In this chapter, he analyzes and illustrates beads from the important Tadoussac site, dating them to the late 16th and early 17th centuries. He also includes small collections from other sites in the region. Plourde finds it difficult to find many 16th-century beads in the region. He concludes that the small number of 16th-century beads indicates that contacts between Basques and seal hunters were "casual."

Claude Chapdelaine reviews evidence of contact in the Middle and Upper Saint Lawrence Valley. He notes that archaeological data from this region are extremely limited, but does illustrate and analyze eight beads from the Royarnois site. Working with Loewen, and again relying on the outdated Little chronology for Spanish beads in the southeastern United States, they assign the beads to the 16th century. I would suggest that they consult 18th-century site reports. Aside from this site, other 16th-century sites in the region produce few, if any, trade goods. The author concludes, "Of the seven villages assigned to the sixteenth century in our study area, not a single one has convincing evidence of trade with Europeans or of receiving gifts from other tribes" (p. 163).

Using both historical and archaeological evidence, Moreau, Guindon, and Langevin provide a convincing argument for a northern route between the Saguenay and Georgian Bay. The beads assigned to the 16th century from the Chicoutimi and Berube sites provide convincing assemblages, including blue beads with white stripes, faceted chevrons, oval gooseberries, and faceted garnet beads.

Martin Cooper looks at 16th-century Neutral exchange. The Neutral were a confederacy made up of several tribes, and Cooper suggests that trade should be studied at least on the tribal level, not the confederacy level. Cooper further notes that trade routes were often controlled by families or even individuals. Although some iron and European copper show up in the first half of the 16th century, it is not until the late 16th century that European goods show up in quantity. Nueva Cadiz and chevron beads occur on multiple sites in the area, and Cooper explores the idea presented by David Pendergast that early European materials arrived

via a southerly route from the Susquehannocks along with mid-Atlantic marine shell instead of up the St. Lawrence Valley. Late 16th-century sites produce the distinctive frit-cored beads and Basque kettles suggesting trade up the St. Lawrence at this time. European objects are rare in villages, but much more common in graves. Cooper concludes that European objects were obtained through Native middlemen.

The final chapter in the volume, *Sixteenth Century Beads: New Data, New Directions*, by Brad Loewen, combines the bead data from the other chapters. The author notes that the present volume greatly increases our knowledge of 16th-century beads, yielding a sample of 742 "probable or possible" examples. Again, I would suggest caution on many of the "possible" beads. Loewen identifies two supply networks: "one based in northern France and aimed at Acadia and the Tadoussac region beginning in 1559, the other based in the Basque Country of France and aimed at Tadoussac only between 1581 and 1599." Loewen tackles the difficult problem of "Spanish" beads in the northeast, providing an updated list of sites producing such types as Nueva Cadiz beads. His analysis suggests that there may have been two or more avenues of introduction of these types.

Several authors describe faceted chevron beads with four layers. I would note that such beads are not found on Spanish contact sites in the southeastern United States. Perhaps these are French products?

It is exciting to see some of the authors increasingly relying on the chemical analysis of beads. Some of the authors (Delmas and Plourde, for example) look at the ratio of blue to white beads in collections as a possible chronological indicator. While this is an interesting approach, I am sure that all of the authors are aware of the potential problems with small sample sizes, tribal color preferences, etc. I would advocate the use of more chronologically diagnostic "index fossil" bead types when possible, but unfortunately such beads are often lacking on these very early contact sites. As archaeologists, we are forced to use whatever data and types of analysis we can.

This is a beautifully produced volume with excellent color plates of the artifacts, color maps, and no production problems that I found. It is highly recommended for the specialist, but its technical nature and high price might make it less appealing to people with a more general interest in glass beads.

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Flower Forever: Bead Craft from France and Venice.

Ragnar Levi. Bokförlaget Langenskiöld, Köpmangatan 9, SE-111 31, Stockholm, Sweden. 2015. 180 pp., 152 color figs., 10 B&W figs. ISBN 978-9-187-00788-0. \$40.00 (hard cover).

References on flower beading tend to come in waves, from *Godey's Lady's Book* in the mid-1800s, through the lady hobbyist era of the late 1960s and 70s, to the Japanese hobbyists and publications catering to them in the mid-1990s. The common thread through the majority of these was a plethora of how-to instructions for making beaded flowers and bouquets. What was barely touched upon, however, was the history, both of the flowers and the materials used to make them, which Ragnar Levi addresses in his new book, *Flower Forever: Bead Craft from France and Venice.*



Lavishly illustrated with photographs of current work and frequently charming historic images, Levi takes us through the history of beaded flowers in Europe, noting the making of them as a source of income for poor vineyard workers and others during the normally unproductive winter season. And while the earlier examples were largely pieces used in ecclesiastical settings, with less than perfect beads made up into both flowers and bouquets and carried into churches by altar and choir boys during processions at Easter and Christmas, other forms included “funeral crowns,” known as *Totenkronen* in German, and employed in central Europe upon the death of a young or unmarried

person in a tradition many hundreds of years old and widely practiced, regardless of Christian sect. Other forms included the funeral wreath, colorful and exuberant in France, generally more somber in *Mitteleuropa*. Over time, the beaded funeral wreath fell out of favor, as the taintness of old, rusted ones created a messy appearance ill suited to a place of serene peace and as the creators of replacement pieces died off. Levi cites a pair of more recent memorial expressions commemorating two significant historical events of the early 21st century: the attacks of 9-11 and Japan's earthquake/tsunami in 2011. Japanese bead artist Minako Shimonagase gathered a hundred Japanese students to help create a traditional cherry tree in full blossom to commemorate the latter; the former was memorialized with the creation of funeral wreaths of handmade beaded flowers from around the world.

Flower Forever is a feast of discovery, both that of the writer and others who have collected these colorful expressions, but also a feast of details in looking deeper at what makes them what they are. The book begins with beaded flowers and their historical roots, covering both the aforementioned memorial and ecclesiastical pieces, and in England, christening baskets and wedding paraphernalia. In regard to the manufacture of beads themselves, Levi winds his way through Venice, France, Bohemia (later Czechoslovakia), and further in the book, references seed bead making in India, Egypt, and Asia in general. He acknowledges in detail the role that wars and depressions play in when and where beads were made, and cites the exportation of a Venetian factory setting to Rouen, France, in order to take fuller advantage of France's great demand for seed beads. In fact, enough mention is made of seed bead making in France that once again, I hunger to see in print *the* definitive work on beadmaking in France through the centuries, rather than just the scattershot of information we've had to date, interesting and informative though much of it is.

Some of his historical information, however, seems suspect. For instance, he credits Marco Polo with having brought glass beads to the attention of the Italians in the 13th century, a tale that Peter Francis, Jr., discounted in his 1979 book, *The Story of Venetian Beads*, noting the tale can be traced no farther back than 1811 to a Carlo Neijmann Rizzo, a “pseudo-historian who never allowed the lack of evidence to get in his way when constructing the history of Venetian glass.”

On the plus side, extensive descriptions are given regarding both the process of beadmaking, with many Italian terms, and the environment in which they are

made, as well as much discussion of how many workers there were, of what sexes, and what work they performed, giving a fuller picture of glass bead manufacturing than we ordinarily are privy to. There's much discussion about the nature of bead sizes and the colors and surface treatments used, sometimes in quite some detail. In terms of how the glass itself is made for use in beadmaking, one charming story relates the acquisition of the sand that forms such a large part of the glass body, from an interview with Bruna Costantini, who grew up literally surrounded by her family's seed bead factory: "When the wet sand came to the factory to be used in the glass production, it was full of fresh clams and other molluscs that were picked out and put aside to be eaten. 'The whole room smelled of the sea!' exclaims Costantini, with a sweep of her hand from her nose, in a gesture encompassing the room" (p. 145).

Much is told about the cottage industry work associated with beads and wreath production, with wreaths and associated parts being made in people's homes, and extensive coverage is given to *l'impiraressa*, the women in Venice who gathered in sunny alleyways to gossip and string the huge quantities of beaded hanks sold around the world. Making funeral wreaths became such a popular way to make money in France that well into the 20th century, women could be seen in working-class neighborhoods in the town of Chauny sitting outside their front doors threading beaded flowers for delivery to the factory. Those imprisoned were also significant practitioners of this art. The First World War created a tremendous demand for memorial wreaths and the need for workers was so great that over 40,000 people, including prisoners, were employed at this.

In the center of the book, a few pages describe technique, but they are really more oriented toward the *theory* of technique and what is most critical to know about how choices are made. Close ups illustrate various finishing details and discuss how the flower elements are made and why.

The book wraps up with a series of short interviews with people of interest to the author and to the reader of the book as well, including Evelyn Ulzen (Berlin, Germany) who, along with her husband, Jürgen, collected over 13,000 pieces of beadwork and made of their home a museum, including around 200 objects associated with funeral wreaths; the aforementioned Bruna Costantini (Venice, Italy); and several beaded flower creators. Tudy Sammartini spoke of her aunt Nella Sammartini Lopez y Royo (Venice, Italy), who revived the practice of beaded flower making in Venice in the 1980s and about whom she wrote a book.

I very much recommend *Flower Forever* both to lovers of beadwork and bead history and to those who find beaded flowers appealing. The pictures are pretty and detailed and the information is clear and understandable. The book is available from flowerforeverbook@gmail.com.

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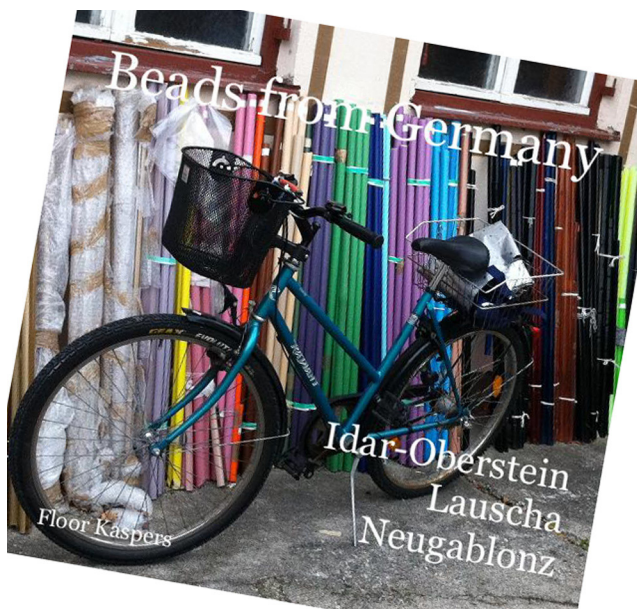
Beads from Germany: Idar-Oberstein, Lauscha, Neugablonz.

Floor Kaspers. Marblings Publishing, Amsterdam. 2016. 134 pp., 165 figs. ISBN: 9789491311031. \$37.79 (soft cover); \$51.79 (hard cover). Also available as a free download at <http://beadmuseum.com/files/BeadsfromGermany.pdf>.

In this book, Kaspers documents three German "bead towns:" Idar-Oberstein, Lauscha, and Neugablonz, exploring how each town became so focused on the production and/or distribution of beads made of agate or glass, and "what happens when the demand... slows down" (p. 7). The book is divided into six sections entitled "Introduction," "Idar-Obarstein," "Lauscha," "Neugablonz," "Conclusion," "Notes" and "Literature." Not content merely to quote previous publications, many of them in German or English, Kaspers travels to each of the three towns to explore museums and other sites and interview people formerly or currently involved in the bead trade. In the process, she elicits information that is unavailable to armchair bead historians.

For example, following in the footsteps of German bead researcher Jürgen Busch, she visits the ruins in Lauscha of the glassworking furnace constructed in 1897 by Günter Kühnert & Co., which was abandoned in 1990 after German reunification, following decades of making marbles, marble beads, and other glass products. Inside the remains of one building she finds old bags of soda, lime, and quartz as well as old molds. Nearby, she finds pieces of cane and malformed marbles, though no marble beads (pp. 86-91).

Striking images accompany the text, including archival photos of beadmakers or bead sellers at work. Other photos were apparently taken by Kaspers herself, including close-ups of beads, bead sample cards, and beadmakers in action, in addition to colorful glass rods leaning against the wall of a factory (front cover), a concrete sculpture of a glassblower



bending over his rod (p. 58), photos of street signs such as Perlengasse or "Bead Street" (p. 101), murals on the walls of an apartment building depicting beadmakers in action (p. 120), and details of factory interiors showing bead molds, bead cabinets, and various machines.

Save for the formatting issues that plague many self-published books, *Beads from Germany* would be an unqualified success. Had Kaspers hired an editor to proof her text, there would be no grammatically incorrect sentences, no misspelled words ("it's" instead of "its," again and again; "underminded" for "undermined;" "amethyst" for "amethyst; and so on), no missing punctuation marks, and no missing captions for some of the photos.

The absence of a map showing the locations of Idar-Oberstein, Lauscha, and Neugablonz (not to mention the related location of Gablonz in the contemporary Czech

Republic) is also unfortunate. I looked them up on the internet, discovering that Idar-Oberstein is in southwest Germany, Lauscha in east-central Germany, and Neugablonz in southern Germany.

Finally, Kaspers' formatting of the "Notes" and "Literature" sections at the end of the book is amateurish. The latter, divided into two unnecessary categories, "Magazines" and "Books," is sometimes difficult to decode. For example, under the subheading "Beads" in the "Magazines" category, she lists five articles, providing titles, years, and volume numbers without mentioning authors or page numbers. I finally concluded that Kaspers was referring to articles in *Beads: Journal of the Society of Bead Researchers*. Also under "Books," she includes an article published on a website, without mentioning the date on which she accessed the article.

Despite these drawbacks, Kaspers' blend of history and ethnography is engaging and informative. Given that beadmaking is in decline in many parts of Europe, eyewitness accounts are especially precious. *Beads from Germany* is the fourth in Kaspers' series of small, self-published books devoted to bead manufacture and trade. No doubt the other three are worth reading as well: *Beads from Briare: The Story of a Bead Revolution from France* (2011); *Beads from Tucson: Where the World Meets for Beads, Stones and Jewelry* (2012); and *Beads from Jablonec: A History in Beads* (2014). Kaspers generously offers free digital downloads of all the books, in addition to selling print and digital versions. May she publish many more such books in the future.

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