

# BEADS: Journal of the Society of Bead Researchers

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## Book Reviews and End Matter

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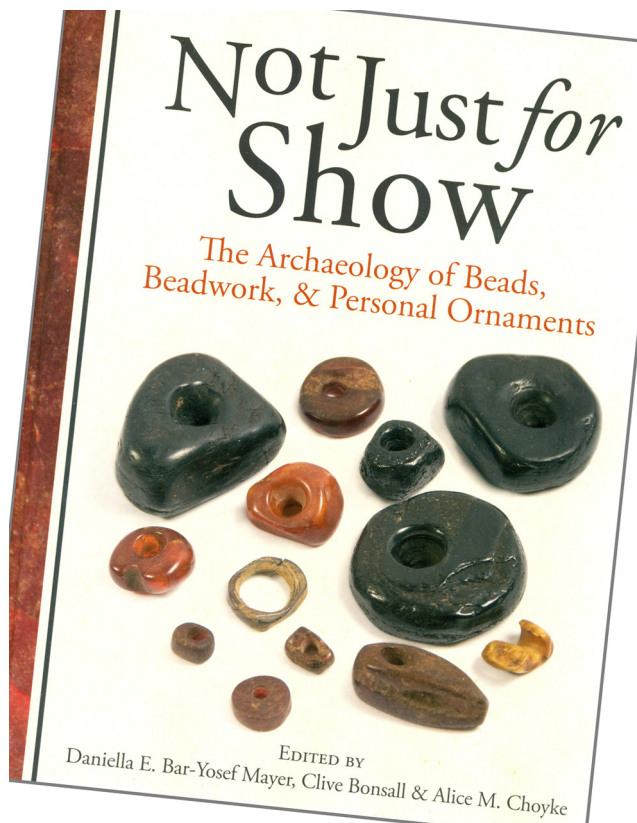
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## BOOK REVIEWS

*Not Just for Show: The Archaeology of Beads, Beadwork and Personal Ornaments.*

**Daniella E. Bar-Yosef Mayer, Clive Bonsall, and Alice M. Choyke (eds.).** Oxbow Books, Oxford and Philadelphia. 2017. 224 pp., 97 figs. ISBN-13: 978-1785706929; ISBN-10: 1785706926. £48 (hard cover).

This excellent volume is an outgrowth of a session with the same name at the 78th Annual Meeting of the Society for American Archaeology held in Honolulu in 2013. It includes five of the papers presented supplemented by another six, plus an introduction to the volume by Alice M. Choyke and Daniella E. Bar-Yosef Mayer. The 11 articles are grouped into four sections: Socio-Cultural Reflections, Audio and Visual Social Cues, Methodological Approaches, and Experimentation and Technology.



Five papers comprise the **Socio-Cultural Reflections** section. “Traditions and Change in Scaphopod Shell Beads in Northern Australia from the Pleistocene to the Recent Past,” by Jane Balme and Sue O’Connor, reveals that beads composed of *Conus* and scaphopod (tusk) shells have been found in the oldest archaeological contexts in northern Australia, some dating back to at least 35,000 cal BP. This article discusses the archaeological contexts and chronology of these beads, with emphasis on the scaphopod specimens, as well as their uses in antiquity and in relatively recent times. Attention is also paid to how the use and value of the beads changed not only through time but also as the beads moved inland from the coast.

“Magdalenian ‘Beadwork Time’ in the Paris Basin (France): Correlation between Personal Ornaments and the Function of Archaeological Sites,” by Caroline Peschaux, Grégory Debout, Olivier Bignon-Lau, and Pierre Bodu, reveals that the production of beads among hunter-gatherer peoples at the end of the Paleolithic period in the region of what is now Paris was a seasonal activity. Data derived from 16 occupations dating from the Upper Magdalenian suggest that “Beadwork Time” principally took place between the winter and spring, with autumn being an especially poor time.

“Personal Adornment and Personhood among the Last Mesolithic Foragers of the Danube Gorges in the Central Balkans and Beyond,” by Emanuela Cristiani and Dušan Borić, examines how the inhabitants of the Late Mesolithic site of Vlasac in Serbia produced and utilized perforated gastropods and carp pharyngeal teeth as ornaments. This study has provided insight into how the social identities and personhood of these people were constructed.

In “Ornamental Shell Beads as Markers of Exchange in the Pre-Pottery Neolithic B of the Southern Levant,” Ashton Spatz postulates that beads from the Red and Mediterranean seas arrived in the Southern Levant by down-the-line exchange. While the Red Sea provided both beads and shell for their manufacture, the Mediterranean region primarily furnished completed objects.

“Games, Exchange, and Stone: Hunter-Gatherer Beads at Home,” by Emily Mueller Epstein, employs the life-history or *chaine opératoire* approach to the interpretation

of a group of marine-shell, bone, and stone beads recovered from a Late Archaic site in southeastern Oregon which is within the Great Basin region. Coupling the archaeological data with ethnographic data collected during the first half of the 20th century has revealed that the beads could have been employed in several socio-cultural contexts and not just as ornaments.

The **Audio and Visual Social Cues** section is comprised of three articles. “The Natufian Audio-Visual Bone Pendants from Hayonim Cave,” by Dana Shaham and Anna Belfer-Cohen, proposes that a group of 52 pendants found in pairs about the pelvis of a young female burial in northern Israel were affixed to a belt or other object to provide a rhythmic sound while dancing. The feasibility of this interpretation is examined using a musicological perspective.

“Bead Biographies from Neolithic Burial Contexts: Contributions from the Microscope,” by Annelou van Gijn, investigates the changes that took place in funerary rites during the Dutch Middle and Late Neolithic (between 3750 and 2000 cal BC), including how amber, jet, and bone beads were perceived and used. Microscopic examination of the beads revealed evidence of repairs, how they were worn, and the degree of wear. Coupled with their archaeological context and associated grave goods, this permitted the formulation of “bead biographies” that reveal a bead’s life history.

In “The Tutankhamun Beadwork, an Introduction to Archaeological Beadwork Analysis,” Jolanda E.M.F. Bos presents a three-tier system for recording Ancient Egyptian beadwork based on the finds in the tomb of Tutankhamun who reigned during the 18th dynasty. It involves providing an overall description of the object, and then determining the techniques and patterns used in its construction. A beaded tunic from the tomb is used as a case study. While this system was developed to record Egyptian beadwork, it may be used to describe and interpret archaeological beadwork from any part of the world.

The first of two articles in the **Methodological Approaches** section is “A Mother-of-Pearl Shell Pendant from Nexpa, Morelos,” by Adrián Velázquez-Castro, Patricia Ochoa-Castillo, Norma Valentín-Maldonado, and Belem Zúñiga-Arellano. The authors reveal that a thorough analysis of a shell pectoral from an Early Formative period site in southern Mexico that depicts two lizards carved in relief has allowed the species of both the shell and the lizards to be determined, as well as the techniques used to produce the object. Its cultural affiliation is also discussed, as are the exchange networks that distributed such prestige goods.

In the second paper, “Detailing the Bead Maker: Reflectance Transformation Imaging (RTI) of Steatite Disk Beads from Prehistoric Napa Valley, California,” Tsim D. Schneider and Lori D. Hager employ recently developed RTI technology to produce three-dimensional images of a group of 29 steatite beads which clearly reveal traces of the manufacturing process. These traces were quite varied considering the relatively small sample size, suggesting that the beads were made by craft specialists and non-specialists alike.

The **Experimentation and Technology** section contains two papers. “Experimental Replication of Stone, Bone and Shell Beads from Early Neolithic Sites in Southeast Europe,” by Maria Gurova and Clive Bonsall, comes to the rather obvious conclusion that disc beads made of materials with a hardness less than 5 on the Mohs scale (e.g., bone, shell, limestone) are easier to drill than those with a hardness of 5.5 and above (e.g., amazonite and nephrite). The fact that those involved in the project had little or no experience in beadmaking but were able to produce decent replicas of Neolithic disc beads suggests that while beads of the harder materials were likely the domain of specialists, fashioning beads from softer materials could have been a common household activity.

“The Reproduction of Small Prehistoric Tusk Shell Beads,” by Greg Campbell, uses replication experimentation to demonstrate how very short (1-3 mm) tusk-shell (dentalium) beads were made during the Epipaleolithic of the Levant.

Covering a wide range of topics, *Not Just for Show* will be a valuable addition to the research library of anyone interested in beads and beadwork. Available in hard cover as well as an ebook, it is highly recommended.

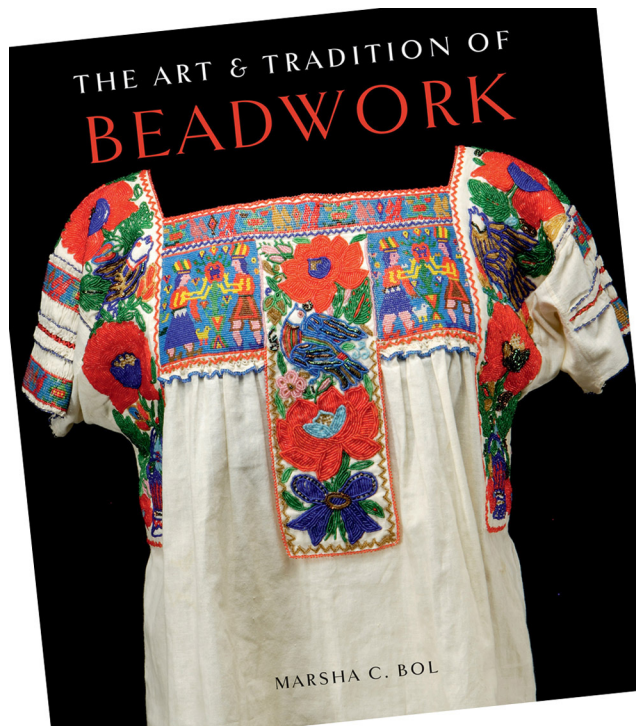
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#### *The Art & Tradition of Beadwork.*

**Marsha C. Bol.** Gibbs Smith, P.O. Box 667, Layton, UT 84041. 2018. 256 pp., 560 color and B&W figs., index. ISBN-13: 978-1-4236-3179-8. \$75.00 (hardcover).

Like *Beadwork: A World Guide* by Caroline Crabtree and Pamela Stallebrass (2002), *The Art & Tradition of*

*Beadwork* presents beadwork in cross-cultural perspective, offering hundreds of splendid illustrations. Yet, while the text of the former tends to be airy and abbreviated, the text of the latter promises to be more substantive insofar as the author is a scholar.



Whereas *Beadwork: A World Guide* is organized geographically, the present volume is organized thematically, addressing issues and events common to humans the world over as they move from one stage of life to the next, adapting to changing roles, identities, aspirations, and abilities. Ten chapters follow Bol's "Introduction" and "Acknowledgments:" Life Begins; Becoming an Adult; Fostering Life's Continuity; In Memoriam; Gender in Beadwork; Emblems of Social Status, Prestige and Wealth; Symbols of Leadership; Conversing with the Spirits; Dressing for Festive Occasions; and Beyond the Village.

From 2009 to 2015, Bol served as director of the Museum of International Folk Art in Santa Fe (MoIFA) which houses an extensive collection of beadwork from around the world. *The Art & Tradition of Beadwork* showcases the MoIFA collection in dozens of glorious color images, many produced specially for the book. Pieces made by poorly documented beadworking groups such as the Bani Malik of Saudi Arabia (Figures 1.19A-B, 1.20A-B); the Mbukushu of the Okavango Delta, Botswana (Figures 2.1-2.12); the Bedouin of historic Palestine (Figures 3.30, 3.31-33, 8.15, 8.17, 8.21B); the Montagnards of highland Vietnam (Figure 9.51); or the residents of São Luís, capital

of Maranhão state, Brazil (Figure 9.55), gratify readers unaccustomed to such rarities. Bol further enriches the book's global coverage by drawing upon the holdings of other museums and private collectors. Living beadworkers fare especially well; Bol wisely allows them to explain in their own words how current personal or societal events affect their work.

Despite its many admirable qualities, *The Art & Tradition of Beadwork* suffers from serious flaws. The first stems from the absence of definitions. Even books written for general audiences, as this one seems to be, benefit from the conceptual clarity that definitions provide. Bol does not define what qualifies as "beadwork," beyond the tautologous "*working beads* resulting in *beadwork*" (author's italics) or the ambiguous "a collective of beads" (p. 8). Nor does she define what constitutes a "bead;" for bead researchers, a "bead" has a centrally located hole. Bol features a dozen or so photos of metal jewelry entirely devoid of beads (e.g., Figures 3.37, 8.42-3) although some of the pieces bear metal pendants whose metal bails (suspension loops), render them bead-like (Figures 2.56, 3.34, 3.38-41, 8.28, 8.40, 8.47-8). Also lacking is a definition of "tradition," notwithstanding the presence of the word in the title of the book, leaving readers to wonder how beadworking traditions form; how long traditions usually last; and whether all pieces in the book are equally "traditional?" Bol should have anticipated these basic questions.

A second flaw concerns scholarly bias. Six of the book's ten chapters open with discussions of North American Indian beadwork, primarily the beadwork of the Lakota, one of the three Sioux groups inhabiting the Plains. According to the book's dust jacket, Bol's "academic specialty is Plains Indian, especially Lakota, women's arts of beadwork and quillwork." The remaining four chapters open with discussions of African beadwork. There is nothing inherently wrong with favoring certain cultures over others, but Bol should have articulated her rationale. Once the pieces opening each chapter are out of the way, Bol often groups the remaining pieces under a heading that concludes with "Elsewhere" – a heterogeneous, catch-all category (pp. 27, 55, 64, 89, 132, 156, 177, 191, 245). By the end of the book, one gets the impression that North American Indian and African beadwork are somehow more significant than beadwork relegated to "Elsewhere."

That Bol situates pieces of beadwork in rigid, reductive thematic categories results in a third flaw. Two examples will suffice. Bol correctly describes the umbrella-like beaded *kanduare* made by the Sa'dan Toraja peoples of Indonesia's Sulawesi (Figure 4.7) as a funerary item displayed or worn by men during mortuary rituals (p. 111). Accordingly, she situates the *kandaure* in Chapter 4, entitled "In Memoriam,"

ignoring the fact that *kanduare* are also worn by Toraja women during weddings or other rituals invoking the very opposite of death and decay (Hector 2005:46; Nooy-Palm 1979:255). To take a second example, Chinese bamboo-bead undergarments of the sort shown in Figure 7.35 were worn not just by “male members of the Chinese royal court” (p. 161) but by bridal couples on their wedding day (Garrett 1994:79-80) and by low-status farmers and actors (Hector 1995:22-23). Like *kandaure* and other objects in Bol’s book, bamboo-bead garments resist simplistic categorization, crossing boundaries of gender, status, or ritual function. The phenomenon should have been acknowledged in a paragraph, if not a whole chapter.

Fourth, Bol should have reflected upon the critical role of the museum as a storehouse of objects and an arbiter of what is deemed worth preserving. This is odd, since so many of the pieces shown in the book currently belong to museums such as the MoIFA. Plenty of recent studies interrogate the assumptions and procedures by which museums, especially ethnographic museums, select, present, and describe the objects they possess – and the layers of meanings that objects gain or lose when removed from their original contexts and subjected to curatorial analysis or the museum-goer’s gaze.

Finally, the Bibliography privileges African and Native North American sources over their Asian and European counterparts. Many major publications on beads and beadwork are missing while comparatively minor anthropological works abound. Interestingly, text from unnamed sources occasionally makes its presence felt. For example, as a source for her discussion of Kathi beadwork of Gujarat State, India (pp. 79, 208-209), Bol cites only her private 2016 communications with Cristin McKnight Sethi. Yet portions of Bol’s commentary on Kathi beadwork uncannily parallel words, phrases, or sentences that appeared long ago in Nanavati et al. (1966), the only extended study yet published on the topic, or in my own brief writings on Kathi beadwork which reference the latter (Hector 1995:18-19, 2005:40-41).

A poorly conceived Index ends the book. Was this prepared by the author or the editorial staff? One searches in vain for basic terms such as “Borneo” or “*kandaure*” that turn up repeatedly in the text but not the Index. Readers must resort to paging through the volume hoping to find what they saw earlier, as I myself did while preparing this review. This frustrates readers and reduces the book’s utility.

I will allow other reviewers to identify further shortcomings of *The Art & Tradition of Beadwork*. Although the book is marred by deficits that general readers may not

notice, bead and beadwork scholars should regard it with caution. Readers of all backgrounds will appreciate this ambitious, if imperfect, book for the breadth and enduring beauty of its images.

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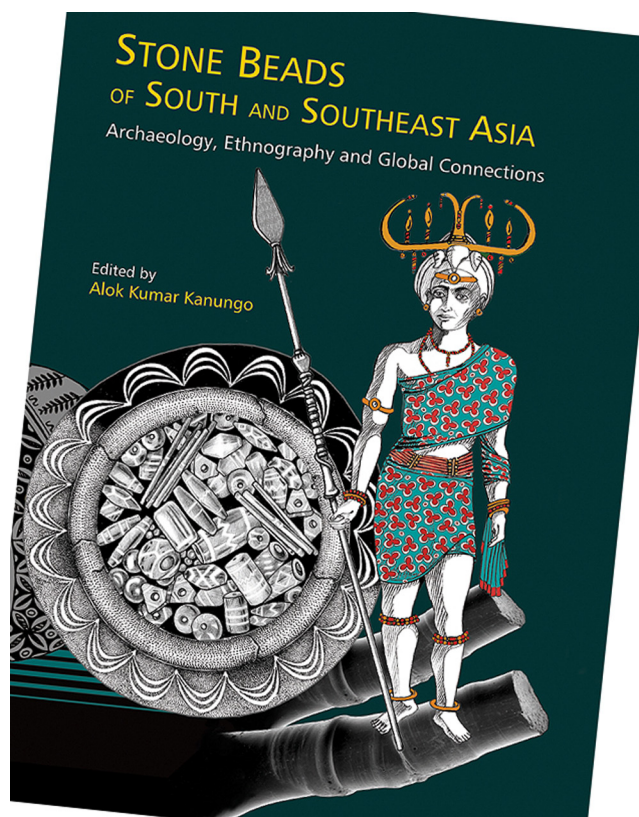
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*Stone Beads of South and Southeast Asia: Archaeology, Ethnography and Global Connections*.

**Alok Kumar Kanungo (ed.)**. Aryan Books International, Pooja Apartments, 4B, Ansari Road, New Delhi-110002; aryanbooks@gmail.com. 2017. xvi + 444 pp., 358 color and B&W figs. ISBN: 978-81-7305-585-0 (hb); 978-81-7305-587-4 (pb). US \$124.99 (hard cover).

This large-format volume contains the papers presented during the “Short Term Course cum Workshop on History, Science & Technology of Stone Beads” held

at the Archaeological Sciences Centre, Indian Institute of Technology Gandhinagar, Ahmadabad, Gujarat, India, in August of 2015. The aim of the five-day course was to inform the attendees about the history, technology, and products of the South Asian stone bead industry, as well as how to properly record, analyze, and interpret the archaeological material.



The book is divided into four sections. The first of these – **Beads: Importance and Literature** – contains four papers. The first of these, “Small Find, Immense Impact: Importance of Bead Studies” by Kishor K. Basa, discusses the advances made in bead research over the years and stresses its importance in understanding past cultures. In “Jewels and Jewellery in Early Indian Archaeology and Literature,” R.S. Bisht relates the history of bead jewelry in India, emphasizing the Harappan Culture, using both literary and archaeological sources. He also discusses the various stones and other materials utilized in bead production.

References to “Beads and Ornaments in Early Tamizh Texts” from southern India are discussed by V. Selvakumar. In “Ratnattin Tiruvābharanangal (Sacred Gemstone Ornaments) in the Inscriptions of Brihatīswarā Temple, Tañcāvūr,” he presents a detailed statistical report on the ornaments donated to the various deities as recorded in ancient temple engravings.

**Beads: History, Methodology and Ethnoarchaeology** is represented by six papers. “Geological Aspects of Raw Materials for Stone Beads,” by Ravi Prasad, V.N. Prabhakar, and Vikrant Jain, aims to assess the geological and chemical properties of the various types of stone used to manufacture beads at Dholavira, a Harappan Civilization site in Gujarat state, India, with an eye to determining their origins. It also delves into how the different stones are affected by physical and chemical weathering.

In “History of Stone Beads and Drilling: South Asia,” Jonathan Mark Kenoyer provides an excellent overview of stone beadmaking with emphasis on the drilling aspect. In “Stone Beads of the Indus Tradition: New Perspectives on Harappan Bead Typology, Technology and Documentation,” he presents a new approach to the identification, documentation, and interpretation of Harappan stone beads, and itemizes what information needs to be documented and how.

“Living Tradition: Stone Bead Production in Khambhat – An Ethnoarchaeological Approach,” by Kuldeep K. Bhan, Jonathan Mark Kenoyer, and Massimo Vidale, documents the existing traditional Khambhat stone-bead industry – the largest in the world – which is on the threshold of being transformed by modern technology and socio-economic change. In “Transitions in the Stone Beadmaking at Khambhat: An Ethnohistorical Survey,” Alok Kumar Kanungo reports on the changes that have occurred in the Khambhat bead industry, with emphasis on the source of the raw material, technology, organization, and commerce.

The final paper in the group is “Stone Bead Users – Symbolic Value and Trade: The Nagas,” by Manabu Koiso, Hitoshi Endo, and Ayumu Konasukawa. It provides ethnographic details about the beads and necklaces used by the Nagas of northeastern India.

Eight papers comprise the third group: **Beads: Case Studies from South Asia**. “Early Evidence of Beadmaking at Mehrgarh, Pakistan: A Tribute to the Scientific Curiosity of Catherine and Jean-Francois Jarrige,” by Massimo Vidale, Maurizio Mariottini, Giancarlo Sidoti, and Muhammad Zahir, deals with the archaeological material recovered from a Chalcolithic craft center. The emphasis is on lapis lazuli and chert drill heads.

In “Stone Bead Production through the Ages in Gujarat,” Kuldeep K. Bhan stresses the Harappan period. More details about the industry are provided in “Early Harappan Bead Production in Gujarat: Technology, Adaptation and Contacts,” by P. Ajithprasad and Marco Madella, including information about the sources of the raw material, drilling techniques, and trade.

“Documentation and Analysis of Stone Drills from Dholavira,” by V.N. Prabhakar, reports on the microscopic

and statistical analysis of the large number of Ernestite drills recovered from the Harappan site of Dholavira in Gujarat, India. This has led to a better understanding of the different drill types and sub-types, and their attributes.

Rabindra Kumar Mohanty's paper on "Antiquity of Semi-precious Stone Beads from Deccan" covers the period from the earliest beadmakers to the Early Historic Period and encompasses most of central and southern India. In "South Indian Stones Beads: Archaeological, Textual and Ethnographic Approach to Traditional Gemstone Industry," K. Rajan uses information gathered from present-day gem cutters in Kangayam, central India, to better understand the technology used to produce beads recovered from excavations at nearby Early-Historic Kodumanal.

"Early Historic Stone Beads from Ahichhatra," by Bhuvan Vikrama, concentrates on the beads recovered from the Painted Grey Ware levels at this site in northern India, while "Ancient Stone Beads of Southeast Asia and Indian Connection," by Bunchar Pongpanich, briefly surveys beads recovered primarily from Thailand and discusses the bead trade with India.

The final section – **Beads: Scientific Studies** – contains three articles. "Scientific Analyses and Stone Beads," by Laure Dussubieux and Mark Golitko, explains the different analytical methods used to determine the chemical composition of stone beads, using lapis lazuli from sites around the world as a case study. In "Non-Destructive Identification and Characterization of Ancient Beads: A Case Study from Harappa," Randall Law reveals how X-ray diffraction (XRD) analysis of a small red bead believed to be glass proved it was actually made from indurated hematitic kaolinite. Finally, "Using SEM to Study Stone Bead Technology," by Jonathan Mark Kenoyer, notes how useful a stereoscopic scanning electron microscope is in properly identifying bead manufacturing techniques, colorants, and raw materials.

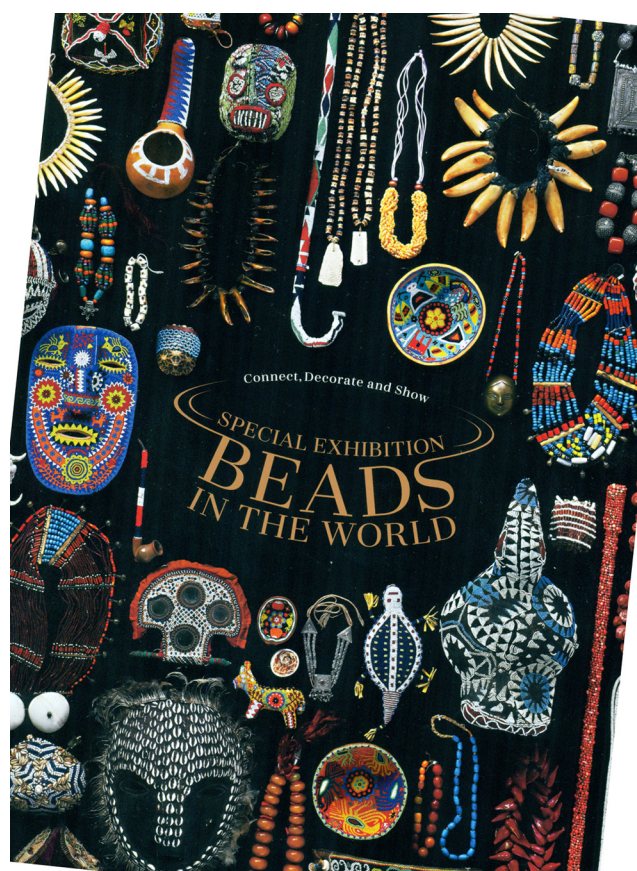
In sum, *Stone Beads of South and Southeast Asia* contains a wealth of information on the South Asian stone-bead industry, from the earliest times to the present day. The last three papers discuss technology that has greatly helped researchers to identify and source bead raw materials, as well as uncover details concerning beadmaking tools and techniques. The book is a welcome addition to the literature.

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### *Beads in the World.*

**Kazunobu Ikeya (ed.)**. National Museum of Ethnology, Osaka, Japan. 2018. 136 pp., numerous color images. ISBN: 978-4-906962-67-9. 2,400 yen (paper).

*Beads in the World* is the catalog for an exhibition held in 2017 at the National Museum of Ethnology in Osaka, Japan, at the time of the museum's 40th anniversary. The book and exhibition aim to demonstrate the remarkable role beads have played in connecting the world throughout history. This colorful, richly illustrated book shows a wonderfully wide assortment of ethnographic artifacts and beads.



The volume is organized into five sections, each comprised of a series of one- to two-page sub-sections. Twenty-nine Japanese authors, ranging from academics to bead artists, have written text providing a basic overview of each topic. Accompanying images show representative samples of culture-specific adornment, clothing, bead craft, and/or beads, some with explanatory maps and historical or contemporary photos showing cultural items in use. Each

image is meticulously credited, generally including country and region, ethnic group, description, and source. A majority of the items featured appear to be from the collection of the National Museum of Ethnology, with the rest credited to private collections and other Japanese institutions.

The cover and initial pages of the book feature attractive full-page images of beaded artifacts, costumes, and beads from a broad range of cultures. A whimsical introduction encourages the reader to marvel that humans have cherished and used beads as adornment for more than 100,000 years and posits that *Beads in the World* will reveal bead crafts to be among the best masterpieces of material culture. A two-page world map identifies the location of the 84 ethnic groups featured in the volume with country or region cross-referenced by page number and coded by bead material. Color-coded arrows mark the traditional trade routes for glass and amber beads that have connected bead production and sourcing sites to cultures on all continents.

The first section, **What are Beads?**, explores the age-old quandary of how to define a bead and presents examples of the wide array of materials that have been used as beads over time with pages devoted to, among others, black coral, iron, faience, human teeth, and hornets! The second section, **Human History and Beads**, presents a mix of historical periods, civilizations, and bead types. Beginning with the world's oldest beads (perforated shells from archaeological sites in Africa and West Asia), it then presents topics spanning bead use by ancient civilizations in Asia and Africa, historical trade routes for shell, stone, pearl, amber, and glass beads, and beads in modern fashion. The third section, **Why do People Wear Beads?**, showcases an eclectic range of ways beads have been used in material culture with examples including adornments denoting rights of passage (Zulu beaded marriage cape), wealth (Dinka beaded corset), protective powers (dZi-bead amulet), and religious devotion (prayer beads). The fourth section, **A Tour for Beads of the World**, features examples of beads, traditional beadwork, and costumes by region or country in every part of the globe. The shorter fifth and final section, **Pursuing Beauty of a Global Age**, offers examples of contemporary beadmaking, bead craft, and art. An **Afterword** asks the reader to consider the enduring allure of beads and ponders how their use and distribution routes will continue to evolve in the future. A bibliography lists reference books by Japanese authors and 18 Japanese museums and galleries.

The text of *Beads in the World* tends to be elementary, quirky, and inconsistent given the imperfect translation, multiple authors, and stated intention to serve as

an introduction to world bead culture. Scholars and experienced collectors of beads and ethnographic artifacts may quibble with definitions and facts and will not likely find new information. For the layperson interested in world bead traditions, the book covers similar territory to other introductory books on bead history such as *Beadwork: A World Guide* by Caroline Crabtree and Pam Stallebrass (2002), *Ethnic Jewelry from Africa, Europe and Asia* by Sibylle Jargstorf (2000), *Beads: An Exploration of Bead Traditions Around the World* by Janet Coles and Robert Budwig (1997), and *Beads of the World* by Peter Francis, Jr. (1994). Although not adding new content to the canon, for those with a love of the humble bead and an appreciation of human ingenuity, and artistic and cultural expression, this book is a delightful mash-up and visual feast showing a cornucopia of beads and bead traditions stretching across cultures, continents, and time.

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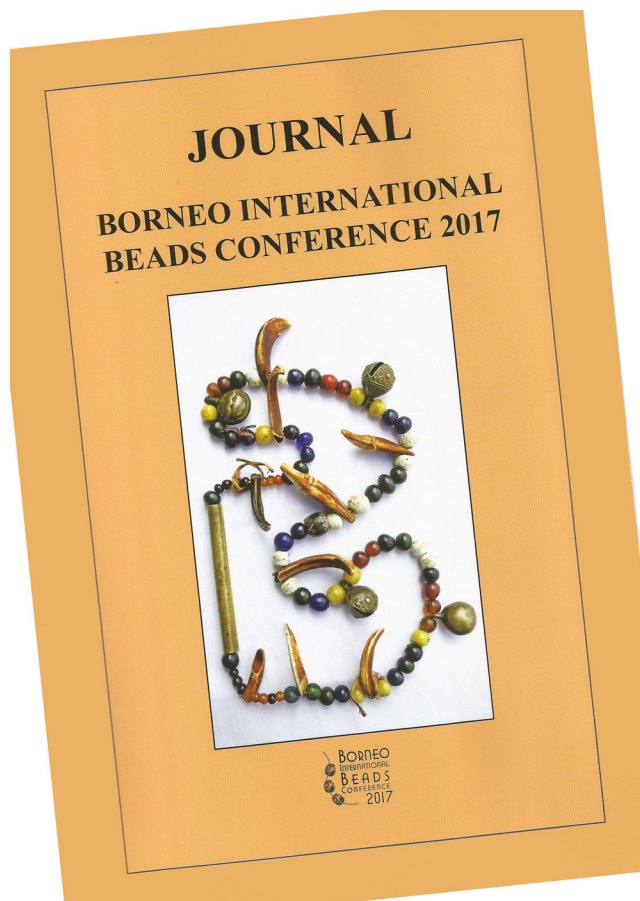
*Journal: Borneo International Beads Conference 2017.*

**Heidi Munan and Anita MacGillivray (eds.)**.  
Crafthub, Queen's Tower, Unit C, Ground Floor, Lot 10801, Jalan Wan Alwi, 93350 Kuching, Sarawak, Malaysia. 2017. 232 pp., 116 color figs., 55 B&W figs. \$40.00 postpaid (paper). To order, contact crafthub@gmail.com.

The *Journal* of the Borneo International Beads Conference 2017 is a volume of proceedings. It reflects the truly international aspect of the conference as well as the rich diversity in expertise on the subject of beads. Coming from almost the four corners of the world, the contributors include an Australian art teacher and an Australian designer; a Dutch researcher; an American artist and two American archaeologists, one based in Singapore; a Nigerian senior lecturer; a Thai independent scholar; a Chinese historian and archaeologist; and, more locally, a museum ethnology curator from Sarawak. The conference was heavy on contributions from the field of archaeology but also included input from artists and researchers which, strung together, make for interesting reading and a fine reference for further study. There are ten papers in all.



Pamela Annesley shares a meticulous, but comprehensive, description of the production of metal clay. This material originated in Japan in the early 1990s and developed as a precious-metal plasticine for industrial purposes before turning into a moldable artistic application around 1995. A variety of base metals are used (silver, bronze, and gold), and Annesley walks the reader through the process of making metal clay jewelry as well as reconstituting metal clay bits and dust created in the process. Color plates show fine examples of her creations.



Dora Jok of the Sarawak Museum discusses the changes in beaded hats of the many Sarawak indigenous ethnic groups using the museum collection as a reference. She provides a general introduction to how beads were traded into and throughout Borneo, and how they became cultural objects ranging from decoration, currency, and status markers to grave gifts and healing objects. Dating back to 1891, the hat collection is categorized based on style, the types of beads used, function, and the significance of designs and motifs. Religious conversions have led to departures from traditional motifs and their meanings although beading remains an integral part of Sarawakan material culture. There are excellent images of beaded headgear although the age of each item is not always indicated.

Floor Kaspers provides details about three historical bead manufacturing centers of Europe: Jablonec (Czech Republic), Lauscha (Germany), and Briare (France). Venice was far from being the only source. Kaspers outlines why these places were centers of production, how beads were manufactured at each, and their significant contributions to beadmaking technology, especially the introduction of tong molding (Jablonec) and the refinement of the Prosser process (Briare).

Eleanor Lux takes the reader to North America and clarifies the authenticity of the term “gourd stitch” used by Native Americans. She shares her artistic journey to this favorite stitch and provides fine examples of her artwork that utilize this stitch.

Margaret Mueller focuses on Ethiopian beads, past and present. She offers a thorough description of historical personal ornamentation within the context of Ethiopian history and the unique use of crosses, anklets, and *telsum* in various metals. The timeline of bead trade is reviewed with reference to archaeological evidence. There is an overview of the current use of beads and NGO projects in which Mueller is engaged. Unfortunately, we are not told where the present-day beads are coming from and if they are a continuation of early trade routes. (Note: Illustration plate numbers referred to in the text do not appear in the published plates.)

Dr. John Miksic gives an excellent archaeological overview of the history of bead trade in Southeast Asia. Interestingly, there were recycling projects in Java where beads from 5th/6th-century Egypt and Persia were formed into *Jatim* beads. Miksic first deals with China and its production and trade of glass beads in general, discussing the techniques and chemistry involved. He then focuses on Singapore as it was a centrally located trading port, mostly referencing sites at Fort Canning that have produced more evidence of trade and local recycling of glass beads.

Emmanuel Osakue writes of the origins of African beads: their function and value in cultural, socio-economic, and religious context. Also discussed is the trade of beads as objects of value by environmental, social, geographical, and governmental influences. He explains the various reasons for bead use in West Africa. Based on a study of the archaeology collection in various museums in Nigeria and Ghana, as well as interviews with bead artists and experts, Osakue suggests a format for bead analysis.

Bunchar PonPanich provides a good and well-illustrated explanation of the Maritime Silk Road from 4,000 years ago to around 1800. He analyzes the beads found at archaeological sites in north, west-central, and peninsular Thailand which provide evidence of maritime trade with India, China, Arabia, Greece, and Rome.

Dr. Marilee Wood looks at the colored glass beads of the 8th-9th centuries unearthed in Zanzibar and traces their origins and distribution throughout Africa, Egypt, Thailand, the Near East, and Scandinavia. Wood sets the stage for trade through the politics of Africa, China, and Scandinavia, and then takes us on a “Who done it?” excursion of who made the beads and who carried them to such faraway lands.

Yao An Jia traces the origin of glassmaking in China where evidence of its manufacture dates as far back as the Spring and Autumn period (770-476 BC). Yao also covers the entrance of imported eye beads in the 8th-5th centuries BC into China, from Central Asia to Xinjiang. This quickly led to imitations being made for the local market. Due to high demand, production increased and so did the development

of styles, influenced by the ever-increasing trade occurring on the well-established Silk Road and Maritime Silk Route. This final paper offers a good overview of a variety of beads found in China dating back to 600 BC, their origins, and chemical composition.

On a personal note, these papers have opened my eyes to a global, yet regional, perspective of beads and their historical human-made connection through geography and time.

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## INFORMATION FOR AUTHORS

Manuscripts intended for *Beads: Journal of the Society of Bead Researchers* should be sent to Karlis Karklins, SBR Editor, 1596 Devon Street, Ottawa, ON K1G 0S7, Canada, or e-mailed to karlis4444@gmail.com.

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