

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.

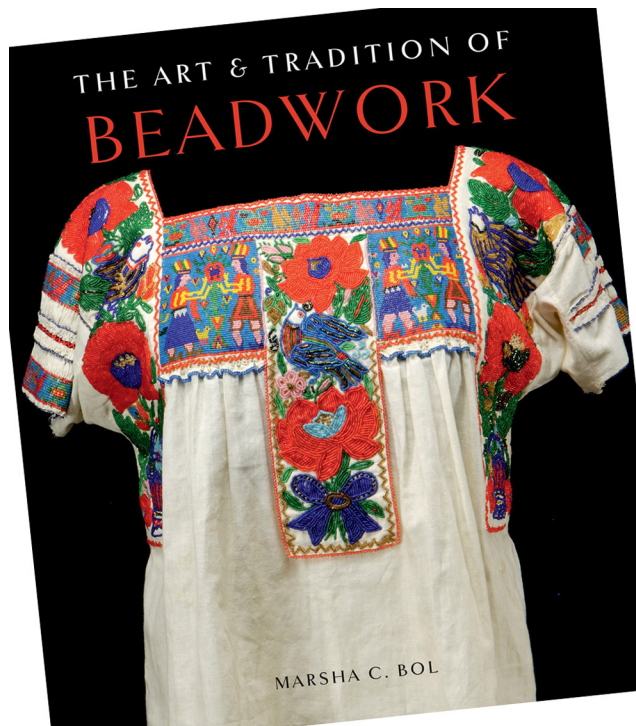
Karlís Karklins
Independent Researcher
Ottawa, ON
karlis4444@gmail.com

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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Valerie Hector
Independent Researcher
Wilmette, IL
valeriehector@sbcglobal.net

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

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