traders, but also gifts from explorers and missionaries, government annuities, items sold in stores, and native-made ornaments fashioned from non-indigenous materials (e.g., bracelets fashioned from brass kettles) and unique items of non-native origin (e.g., pocket watches). As Karklins notes, all these items played an important part in Native adornment. It becomes readily apparent that three groups of trade ornaments — shells, metal items, and glass beads — were favored to varying degrees through time by the Indians to adorn themselves and their belongings.

Shell usage as a decorative item continued from precontact times. Three types of shells — wampum primarily in the east, dentalia west of the Great Lakes, and *Haliotis* (abalone) on the West Coast — were sought after for necklaces, collars, bracelets, belts, ear and hair ornaments, garment decoration and, in the case of *Haliotis*, for inlay work in wood, ivory and horn. In the first half of the 19th century, the Pacific Coast and Cordillera-Plateau Indians employed commercially produced mother-of-pearl buttons to elaborately decorate blankets used as capes or cloaks.

Copper/brass ornaments had the greatest appeal, even though silver became popular around 1750. However, around 1830, the trading companies withdrew silver ornaments from the market because they were too expensive. The standard metal items included finger rings, buttons, bells, thimbles, tinkling cones and variously shaped pendants. Except for the finger rings, these served multiple purposes, being affixed to ears, hair, clothing and sundry items. Based on personal preference or restricted availability of other ornaments, metal items such as awls, nails, bottle labels, fishhooks, and musket side plates also served as personal adornments. One advantage of metal ornaments was that the Native Peoples could produce their own from broken hardware, kettles, wire and sheet metal.

Despite the popularity of shell and metal ornaments, glass beads had not only the broadest appeal and impact, but also the greatest number of decorative applications. Large beads were fashioned into necklaces, pendants or lip ornaments (labrets), while small "embroidery" or "seed" beads served a variety of decorative needs. The latter beads were formed into earbobs, necklaces, bracelets, hair garnitures, or were sewn, wrapped around or suspended from garments or other articles, or were woven into sashes and decorative bands. All groups incorporated these beads into their material culture — some more so than others. The popularity of "seed" beads, the intricate embroidery designs, and the aesthetic impressions of the different cultural groups becomes clearly evident in the book's accounts and many illustrations.

Beyond decorating garments or individuals, beads were also used for inlay work in wood and pottery, for eyes in ceremonial or human effigy dolls and zoomorphic fishing lures, and as decorative fill in birchbark bitings.

This book clearly demonstrates the importance of various trade ornaments among the different Native groups across Canada, and the speed with which European goods were incorporated into their existing culture. In certain instances these goods entered tribes prone to ornamenting their person whereas other groups possessed little personal adornment — a situation soon modified by the arrival and availability of trade ornaments. The use of these ornaments often reflected status, gender or age differences, and at times served as currency. However, material culture is not static and Karklins' chronological presentation shows the development of unique cultural expressions based on the combination of Native and European elements.

Although the book is confined to Native groups in Canada, the homelands of many extended into the United States. This book should appeal to anyone interested in inter-cultural contact or the cultural expression of people through their material culture.

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Bijoux berbères d'Algérie.

Henriette Camps-Fabrer. Édisud, La Calade, 13090 Aix-en-Provence, France, 1990. 145 pages, 233 b&w and color figs., lexicon of Berber terms. 350 French Francs.

H. Camps-Fabrer, Research Director at the National Center for Scientific Research (CNRS) in

France, is a specialist in North African adornment from prehistoric times to the present. In this, her newest publication, the author presents a comparative study of ethnic jewelry from two distinct regions of Algeria: Aurès and Grande Kabylie. Both are rural, isolated, mountainous and inhabited by Berber-speaking people.

Camps-Fabrer begins by situating these two areas geographically. She goes on to describe the jewelry makers, the different techniques, how the jewelry is assembled, and how it is worn. She then describes the evolution of enameled jewelry in the Maghreb. Throughout, the text is clear, understandable and accurate.

Despite the fact that this jewelry is well known and easily recognized, its provenience and fabrication methods are not. The pieces from the Aurès are either molded or cut and styled with fretwork and embellished with a profusion of silver chains. Cabochons are almost always composed of colored glass; rarely red coral.

Jewelry from the Grande Kabylie is more sumptuous, made up of decorated and enameled silver pieces. Filigree work frames the blue, yellow and green enameled areas at the center of which are set red coral cabochons. The Grande Kabylie is one of the most important centers of enameled jewelry in the Maghreb. However, contrary to Tunisia and Morocco where Jewish artisans traditionally controlled the trade, the jewelry makers of the Grande Kabylie are Muslims. In fact, it was in the 19th century that the principal Kabyle tribes involved in jewelry making inexorably forbade access to their territory in order to preserve the secrets of their techniques from Jewish jewelry makers.

Following an explanation of traditional tools used in the jewelry trade, Camps-Fabrer offers a series of photographs (pp. 32-38) which precisely illustrate the fabrication of a Kabyle earring made of enameled silver with a red coral cabochon.

The excellent color photographs, the remarkable illustrations that complement them with greater detail and the historical photographs that appear throughout the book amply demonstrate how the jewelry was worn. Spectacular examples of diadems, *jugulaires* (silver chains attached to the hair on either side of the head and hanging just under the chin), earrings, necklaces, belts, bracelets, fibulae and anklets illustrate Camps-Fabrer's work.

Kabyle necklaces (pp. 93-100) are particularly interesting because of the diverse ways in which they are assembled using numerous enameled pendants based on different traditional forms (p. 45) attached to silver chainwork often accompanied by red coral and silver beads. Enameled silver amulet boxes also occasionally appear in these assemblages, as do perforated silver coins.

Very long necklaces also exist, made up of perfumed paste beads, red coral beads and enameled silver elements and beads (p. 100). Silver beads, whether they are enameled or not, are also used as interposing elements on chains joined to fibulae. Red coral, once having been found in profusion along the Algerian coast, is formed into tubular beads, some of them quite massive. Perfumed paste beads are pyramidal in form and made by women from crushed odoriferous seeds, clove spikes, saffron, musk and gum benzoin (p. 99). Scented paste necklaces are reputed to have aphrodisiac properties and were worn only by certain women. Today, Kabyle women no longer wear them, as they have fallen out of style. In the Aurès, where there are no enameled elements, multi-stranded necklaces using scented, coral and silver beads are still worn.

Camps-Fabrer ends with the origins and evolution of the jewelry made in the two Algerian regions. In the Grande Kabylie, the old, traditional, massive silver elements have become extremely rare. Many of these pieces have been melted down in order to recuperate the silver and make new elements that are currently popular. Kabyle jewelry production now focuses on miniaturized versions of the traditional models and is thus oriented toward the creation of small elements and jewelry. Only necklaces made up of small, round, enameled silver beads are reminiscent of those that served to interpose fibulae suspended on silver chains in the past. Besides the fact that the older traditional jewelry is no longer in style, jewelry makers are also restricted by the limitation imposed on them by the Algerian government of being able to acquire a maximum of only one kilogram of silver per month.

It is clear from this comparative study that the origins of jewelry-making methods are distinctly different between the two regions. Those in the Aurès derive from antique and protohistoric techniques, whereas those from the Grande Kabylie are supposed to be of Andalusian origin, brought to North Africa by Jewish and Moorish artisans expelled from Spain after the fall of the Kingdom of Granada in the 15th century.

H. Camps-Fabrer's book demonstrates how well grounded she is in her subject. Nothing is left to chance, and her information is precise and clearly presented. The bibliography is complete, and all photographs and illustrations are informative and impressive at the same time. This book truly represents the work of a professional researcher. Its contents are such that they merit the interest not only of researchers, but also of collectors and of those who enjoy quality art books. Written in French, the text finally corrects a certain amount of error and confusion previously written about the subject, especially the notion that this jewelry is of Moroccan origin. Lois Sherr Dubin, in *The History of Beads* (1987: 149, no. 146), does not hesitate to locate the "town of Kabylia" in southern Morocco, where Jewish artisans make enameled jewelry. In fact, there is not now and never has been a town called Kabylia in this or any other region of the Maghreb. Kabyle enamel work, as we have already seen, is made by Muslim and not Jewish craftsmen. Dubin is probably referring to the town of Tiznit in southeastern Morocco.

Robert K. Liu, in his short critique of Camps-Fabrer's book in *Ornament* (1992, Vol. 15, No. 4, p. 84), is ambiguous and leads one to believe that the massive enameled Kabyle jewelry is also made in the Aurès. Enameling techniques are unknown there. Liu also infers that this type of jewelry is made "in a very similar form by the Berbers of adjoining Morocco," which is inaccurate. The production of traditional enameled jewelry in Morocco is practically non-existent since the departure of Jewish silversmiths earlier in this century. Also, even though the technique of cloisonné enameling may be similar, the forms, colors (yellow and green from Tiznit) and assemblages are quite different. Red coral is not used in Moroccan enamel work, being replaced by variously colored glass.

One interesting aspect not mentioned by Camps-Fabrer concerns the current existence of an enormous production of imitation Kabyle-style enameled jewelry in Morocco. White metal is used instead of silver, making these pieces relatively inexpensive. Red coral is replaced by cheap porcelain beads. These imitations are mass produced with an emphasis on quantity rather than quality. The relatively poor craftsmanship and use of poor quality materials distinguish them from real Kabyle jewelry. This extensive production is centered in Marrakech, and is destined for the tourist trade. The Moroccan imitations are often sold erroneously as real Kabyle jewelry to an unsuspecting foreign clientele.

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The Glassmakers: An Odyssey of the Jews, The First Three Thousand Years.

Samuel Kurinsky. Hippocrene Press, New York, 1991. xxiii + 434 pp., 102 figs., bibliography, index. $29.50 (cloth).

Glass has long been the most important material for making beads. This book, while discussing beads only casually, has a wealth of information on the early history of glass, which is essential to an understanding of the history of glass beads.

The book can be read on at least two levels. For those not familiar with research into glass history, it is an instructive introduction to this subject. For those already acquainted with the basics of glass history, the focus of interest will be the case that Kurinsky makes concerning the nature of glassmakers in the formative period.

Kurinsky alerts his readers from the outset to his major tenets. He begins by saying that glassmaking is an extremely complex operation and as such was invented only once, unlike many other human innovations (p. xiii). For glassmaking and the production of glass objects to spread, therefore, he postulates that the inventors of this admirable material kept the secrets of their art to themselves and passed it down only to their descendants. The people