the bead culture of Borneo and the broader Southeast Asian region. The *Journal* captures this information and makes it available as a foundation for future researchers.

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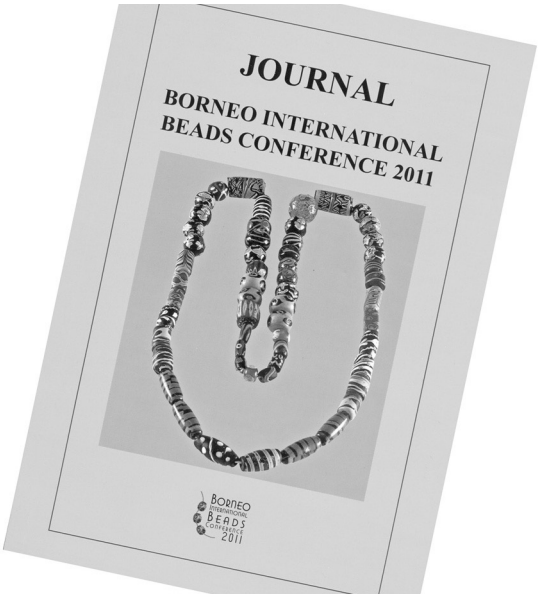
Heidi Munan and Freya Martin (eds.). Crafthub, No. 96 Main Bazaar, First Floor, 93000 Kuching, Sarawak, Malaysia. 2011. i-vi + 196 pp., 80 color figs., 32 B&W figs. $40.00 postpaid (paper cover). To order, contact crafthub@gmail.com

One might expect a bead conference held in Borneo to concentrate on Borneo or, at most, Southeast Asia, but 40% of the talks at the Borneo International Beads Conference 2011 held in Kuching, Sarawak, Malaysia, concerned beads and beadwork of the rest of the world. Many talks described beads and beadwork and their use and meaning in the context of the particular cultural group under discussion. This is a necessary first step as many of these groups are not widely known outside their country. Some talks also analyzed political and philosophical reasons for the interest or lack of interest and the understanding of beads and beadwork of indigenous cultures and how and why that is beginning to change. If this volume is read through and taken as a whole, one comes away with an intense appreciation of people's boundless ability to express abstract ideas in the physical world with beautiful objects. Peter Francis had it right: "It is all about the people." The following articles comprise the *Journal*.

The Significance of Beads in Kayan-Kenyah Customary Law (Adet Kayan-Kenyah 1994), by Henry Anyi Ajang and Anthonius L. Sindang

The authors present an excellent introduction to beads and their use among the Kayan and Kenyah peoples of Sarawak. They migrated from Kalimantan to Sarawak in the 18th century. Beads came from the Chinese and Bruneian Malays traveling up river to their lands to trade. Beads were scarce and so were valuable, being kept as heirlooms passed down the matrilineal line.

The use of beads and other items in social and ritual activities was an oral tradition for centuries and is complex and precise. The traditions were codified in 1994 as the Adet Kayan-Kenyah (Kayan-Kenyah Customary Law). The Kayan/Kenyah people have three social strata. The authors list what gifts are required for engagements and marriage according to the class of the individuals. Two tables list the types of beads and other items that must be offered to the offended party for breaches of taboos such as adultery or incest.



Rapid development in Sarawak often means cemeteries are affected and the deceased must be exhumed and reburied. This is a spiritually dangerous job for the diggers. The 1994 Adet has codified the restitutional articles that must be provided to each digger which include a bead bracelet made with very specific beads. These strengthen the person's spirit and protect it from misfortune.

Beaded Wedding Baskets of Southwestern Sumatra, by Peggy and Arthur Astarita

Beautifully beaded covered baskets are used in weddings and ceremonies celebrating rites of passage in southwestern Sumatra to present gifts to the celebrant. Dowry items are carried in these baskets in a procession to the ceremony site. The gift is removed, the basket returned to the owner and carefully stored until needed again. Unfortunately it is likely these baskets are no longer made and their use in ceremonies is less common than in the past.

Varying in size, the baskets are constructed of woven rattan and covered with cloth with beads stitched through the fabric and rattan. Additional embellishments include cowrie shells and occasional metal medallions. Corner stops of Rudraksha seeds seat the top into the bottom of the basket. The basket is then coated with a tree sap which imparts a patina, creates a tight feel, and protects the materials from wear. When not in use, the basket is wrapped in a *tampan*, a sacred cloth made with four colors for spiritual protection, and stored in a plain rattan basket. Baskets are passed down in the family.

Other beaded items were also made and used in ceremonies: curtain tie backs for the wedding bed, food covers, pedicure pillows, stuffed hanging decorations, umbrellas, slippers, and banners, all of similar construction as the baskets.

Art on a String from Arnhem Land, by Louise Hamby

The women of Australia's Arnhem Land have been making necklaces for centuries and continue to do so not only because it is a continuation of tradition and provides some economic benefit for their families, but because they enjoy it. Hamby presents reasons why necklaces made from organic materials have been neglected on many levels by non-Aboriginals which include a lack of exposure of threaded objects to a wide audience and a general ignorance of Aboriginal material culture. Another factor is a lack of identification of the maker when sold in the marketplace and their products are often lumped in a basket in a shop. This is beginning to change and art advisors in Aboriginal art centers are starting to label each piece. Furthermore, there have been many exhibitions of Aboriginal art throughout Australia since the late 1980s and Hamby provides a good review of these. She also discusses the individual artists and their particular style of necklaces.

In constructing necklaces for personal use, the string is hand spun from various materials such as plant and bark fiber, possum fur, human hair, and yarn. It is labor intensive. For necklaces to be sold, nylon fishing line is used as it is readily available, often with manufactured clasps. Large seeds, grass stems, shells, shark vertebrae, and feathers were and are used. Metal sewing needles allow much smaller seeds to be used as it is impossible to make holes or thread these seeds without them.

Melanau Bead Culture, by Hat Bin Hoklai

The small portion of the Melanau population which is pagan, the Melanau Likou, continues the traditional use of the beads that were once ubiquitous among all Melanau. Beads provided protection from malevolent spirits and supernatural powers, denoted wealth and status within the community, and also served to adorn sun hats and the hems of dresses. Most Melanau are now Muslim and the use of beads has been greatly restricted.

It is during weddings that beads are still commonly used by all Melanau. Banded agate and blue Vaseline glass beads are tied onto the wrist of the bride by the mother-in-law and worn for three days. The number of beads varies according to the rank of the bride. Once a child was born, it was given a wristlet of beads to protect it from spiritual dangers. Later it wore a wristlet of light blue beads to maintain health. The village midwife would regularly massage a nursing mother and her baby with a locally made ointment to prevent postpartum depression, arthritis, and migraines. This had to be paid for with brass beads, never money.

After a death, immediate family wear blue beads on their wrist for protection. The deceased has yellow beads tied around the head to set the mouth in a seemly position. Beads were formerly used as grave gifts but this is now rarely done to thwart grave robbers.

Ornaments of the Dead among the Nagas, by Alok Kumar Kanungo

The origin of the Naga and their migration to the Naga Hills in northeastern India and neighboring Myanmar is not yet fully understood. It has been proposed that they may have ancient connections with Australia, Papua New Guinea, and Southeast Asia because they share some similar cultural practices such as death rituals and platform burials. The author believes that, despite intense cultural pressures from Sanskritization and Westernization, customs associated with death are extremely slow to change because death carries high emotional value and is tied to deeply held afterlife beliefs. The study of death rituals, burial practices, and grave goods may identify persisting ancient traditions that might help determine the origins of the Naga.

Head and body ornaments, often very elaborate, are worn by all Naga groups. The particular style of jewelry worn is earned (it is not just decoration) and is a marker of status. It is not known how beads entered Nagaland prior to contact with missionaries in the 19th century. Nowadays beads come from other parts of India. The main components are shell (conch and cowrie), glass beads of varying sizes, carnelian, brass, boar's tusks, and bone.

Curiously little has been studied about ornaments buried with the Naga. Nineteenth-century ethnographers describe burial practices in some detail but do not mention any

ornaments. Burial sites dating from 4460 B.C. to ca. A.D. 1650 have produced only a few copper wristlets. Kanungo proposes several possibilities to account for the fact that the Naga, all of whom wear large amounts of beads and ornaments, include few with their dead. Perhaps, since beads and carnelians are trade items coming very long distances, it was only in the mid-19th century when Westerners arrived that these materials became available in any quantity. For the Naga groups where only the skull of the deceased was kept after a platform burial decomposed, the head ornaments did accompany the skull when it was stored in a ceramic vessel. The body ornaments may have been taken away at the time the skull was removed. Women's ornaments are typically inherited by daughters so they would not form grave goods.

Something for Everyone: Haudenosaunee Souvenir Beadwork, by Karlis Karklins

The Haudenosaunee, the Six Nations Iroquois of upstate New York, United States, and southern Ontario, Canada, have been using glass beads since the late 1500s. Initially used to embellish their own clothing and possessions, towards the end of the 18th century the Haudenosaunee began to use beads to produce various souvenir items, a tradition that continues to the present day. The beadwork was traditionally made by women and appealed primarily to women. It was sold at major tourist attractions such as Niagara Falls as well as fairs and other events in the region. These souvenirs were popular and prized. It is estimated that some 200,000 pieces have been produced over the past two centuries. Their popularity declined during the Depression and after World War II but recently there has been a resurgence of interest in them by both Haudenosaunee beadworkers and beadwork collectors around the world.

Haudenosaunee beadwork is unique in that the decoration is raised or bows above the surface. The six major categories of Haudenosaunee souvenir beadwork are pincushions, wall hangings, three-dimensional purses, flat purses, garments, and miscellaneous items. The pincushions are made of cloth and stuffed with various materials. There are 15 forms with the most common being hearts and lobed hearts. Wall hangings have a foundation of cardboard or thick paper covered with cloth. Picture frames, horseshoes, and wall pockets for brushes, matches, scissors, ties, watches, and letters are common. The purses and pouches are in two styles: three dimensional and flat. The latter, in several forms, have a black velvet covering reinforced with cardboard or newspaper and are ornamented on both sides with ornate beaded floral designs. Moccasins and several forms of caps comprise the garments group while the miscellaneous category includes such objects as card cases, mats, valences, and emeries in the form of strawberries.

Beads and Heritage: Sarawak Museum Beads Collection, by Tazudin Mohtar

The Sarawak Museum, founded in 1891, is one of the finest natural history and ethnography museums in Southeast Asia. The museum is overseen by the Sarawak Museum Department which is responsible for the protection and preservation of Sarawak's diverse ethnic heritage. The core of the museum's bead and beadwork collection is comprised of the items acquired by Hugh Brooke Low during the latter part of the 19th century and by the Reverend Hudson Southwell in the 1960s. The materials reveal the diversity of the indigenous cultures and help us understand the character of Sarawak.

"Blue Beads to Trade with the Natives:" A Case Study, by Heidi Munan

Blue beads have long had wide appeal among various cultures, including those of Borneo. The reason for this popularity is uncertain but it is likely that the first beads brought for trade to people far from the source of production were blue. Centuries later beads in many colors became available but the oldest, original, or venerable beads are blue. Along with ceramics and textiles, stone and glass beads were brought to Borneo by Arabian, European, and Chinese traders.

The production of beads for export in China probably began during the Song Dynasty (960-1279). In 1372, sea trade was forbidden outside China and craftsmen, likely including beadmakers, left China and emigrated to ports in Southeast Asia to set up workshops. In 1608, an East India Company employee wrote about blue glass beads made by Chinese artisans in West Java specifically for export to Sukadana, then an important trading center on the southwest coast of Borneo. Another East India Company employee wrote of a Chinese beadmaker producing beads in Sukadana. Glass or beadmaking sites in Southeast Asia are difficult to locate and identify as they could have been small; a hearth, bellows, and a thatched roof would suffice. Once abandoned, the jungle would quickly reclaim them.

A distinctive blue barrel bead is found universally in Borneo but not equally valued by all groups nor are they concerned where the beads came from. Each variant of the blue barrel has a name and ranking. It is likely the preponderance of blue barrel heirloom beads were made by

Chinese artisans in West Java specifically for the Borneo market. Most blue barrel beads in Borneo are made of lead glass. Chemical analysis may be of limited use to pinpoint the origin of the beads as they were made of any recyclable material at hand. A bead may have been made in West Java or Borneo, but the glass could have come from almost anywhere.

Speaking with New Voices: South African Beadwork, the Global Market, and Reinvention of Culture, by Eleanor Preston-Whyte

This article discusses the evolution of Zulu beadwork production and marketing from the 1960s to the present. Other native crafts parallel this evolution. Since apartheid ended there has been a resurgence of pride among the Zulu in their material culture and they wear and use traditional costumes and beadwork proudly. As one man said: "Traditional Zulu dress identifies me as a good South African."

Beadwork in complex design and color combinations was and continues to be made for their personal use and indicates social status and life stage. In KwaZulu-Natal, however, with its high unemployment rates, the production of beadwork for sale provides important income. Two groups transport the beadwork from rural homesteads to market: itinerant local traders and agents of craft development projects. The itinerant traders buy crafts directly from the artisans and sell them to permanent stall holders at markets along main roads. Their aim is to make a profit. Craft development projects are run by missionaries or philanthropic organizations with the aim to better the lives of artisans' families. In their own way, both middlemen bring important advice to the artisans on adapting wares for the ever-changing tourist market.

Work sold in South Africa at roadside markets developed from one or two thatched-roof stalls on the main coastal roads with local sellers offering food and crafts to locals and travelers into permanent buildings with parking lots at large intersections. Currently on offer are small pieces of jewelry, including Zulu love letters, and dolls which might be Ndebele as well as imitation KwaZulu-Natal beadwork made in China.

High-quality beadwork is sold at the African Arts Centre in Durban. In the past each piece was vetted by the Centre's staff, providing a learning experience for the maker both artistically and technically. One beadworker, Sizakhele Mchunu, began a new genre of bead sculpture: beaded figures depicting everyday life. The idea spread to other beadworkers and has evolved such that artists are identified and the sculptures sold to collectors.

Karoh: A Sacred and Secular Symbol of Identity among the Lotud, by Patricia Regis and Judeth John Baptist

The Lotud live north of Kota Kinabalu, the capital of Sabah, the northern Malaysian state on Borneo. Many are now Christian and Muslim, but a significant number continue ancestral traditions. The Lotud believe beads were brought from Brunei by their ancestors. Beads have mystical powers and each piece of jewelry possesses a specific supernatural guardian. The power increases over time and when the beads are worn, it is infused into the wearer. Beads express the Lotud's concept of health, wealth, status, and beauty. For those who perform religious rituals they also establish a "transformative link between the secular and spiritual realms and bring the person into the presence of the supreme deities." Beads also comprise bride wealth, adorn traditional attire, and serve as currency or collateral and also as capital assets that are passed on as inheritance. They are also used to settle disputes or provide restitution and to invoke supreme deities during certain ceremonies.

Of the three major varieties of strung bead assemblages, the *karoh* is the most esteemed and culturally linked with the Lotud. Often multi stranded, the *karoh* incorporate various small colored glass beads, carnelians, and two or more silver or gilded cones called *ki'uluh* ("possesses a head"). The cones are embossed or engraved and named after the maker. They are strung next to a round bead at the wide end and small silver or gilded rings at the narrow one. The cone is hollow and has a wood or beeswax core to maintain the shape.

Final Thoughts

These proceedings will be of interest and are highly recommended to researchers, collectors, and aficionados of beads and beadwork, but the articles are likely too specialized and detailed for the casual reader. Inevitably in these types of publications, more maps and photographs are desirable. As a bead may have different names in different parts of the world, where several types of beads are named, be it in English or Bahasa Malaysian, it would be most helpful to have labeled photographs of the beads. For example, the name of the "pyjama bead" common in Borneo unfortunately does not conjure in the mind a multicolored, longitudinally striped, black bead. Together with the 2010 proceedings and in anticipation of those of the 2013 conference, an important body of information is being

built up on the place of beads in Southeast Asian and other indigenous cultures and on the pressures in these cultures that are causing change in their use.

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African Dolls/Afrikanische Puppen: The Dulger-Collection.

Frank Jolles. Arnoldsche Art Publishers, Liststrasse 9, D-70180 Stuttgart, Germany. 2010. 176 pp., 166 color figs., 5 B&W figs. ISBN 978-3-89790-336-4. $70.00 (hard cover).

This bilingual (English and German) book examines in detail 93 Zulu dolls that date to the second half of the 20th century. They were all collected by the author, Frank Jolles, in the 1980s and now form the Dulger-Collection housed in the J. & E. von Portheim Foundation ethnographic museum in Heidelberg, Germany. The oldest dolls in the collection are traditional ones that were used by Zulu girls during courtship; the remainder were made for sale in the tourist trade. Professor Jolles traces the roots of the dolls and their evolution into trade objects along with the historical, social, and economic conditions that led to their development.

The book begins with an introduction by Stefan Eisenhofer in which he provides the background to the collection and its path to the Dulger-Collection. Jolles then explains how the political situation in apartheid South Africa (in which men moved to the cities to work, leaving women and children in rural areas in relative poverty) led to the commercialization of crafts as a means for rural women to generate income. He also tracks changes the doll makers made to create figures that would appeal to buyers who were mainly urban whites and tourists from abroad. For example, eyes were added whereas traditional doll's faces were featureless. Advice of culture brokers led some women to the making of bead sculptures which were meant for display and were entirely divorced from the cultural roots of their makers. Other women, such as those from KwaLatha, Keate's Drift (a map forms the inside cover of the book), determined that customers were interested in Zulu history, culture, and society so the dolls they made were based on traditional models and carried content. As Jolles collected he interviewed the makers and recorded full information about each figure or group of interacting figures (for example an *isangoma* [diviner] and her apprentice). As Jolles points out (p. 20): "To a greater or lesser extent, all of the dolls in this collection participate in interactive social relationships." Details incorporated in the figures identify their sex, clan, age, marital status, and social relationships.

Jolles next examines the historical function of dolls in Zulu society beginning with clay dolls that fall into two categories: those for (and made by) boys, which are mainly toy cattle, and human figures made for girls by their mothers. He then moves on to discuss dolls made of cloth and beads, including explanations of possible meanings of some of the beaded patterns. He notes how the first changes that moved away from traditional courtship dolls occurred in headdress styles and the addition of eyes. The next developments included adding legs, arms, and various items of clothing along with miniaturized beadwork pieces, thus transforming the dolls from the abstract symbolic forms of courtship dolls to realistic figures which sometimes were constructed in sizes far larger than the traditional prototypes. Eventually some accurately detailed figures, which Jolles calls "character dolls," were actual depictions of particular people.

The plates section is made up of a full page image of each doll or group of dolls. They are grouped by type: traditional courtship dolls; maize-cob based rag dolls made by young girls as toys; cob cattle; clay dolls; transitional dolls which still retain basic features of the traditional courtship dolls; transitional developed dolls which still