Despite these minor problems, *The World in a Bead* provides a beautiful and useful inventory of the glass beads produced by a number of 19th-century Venetian companies and will be of interest not only to collectors and archaeologists, but basically anyone interested in beads.

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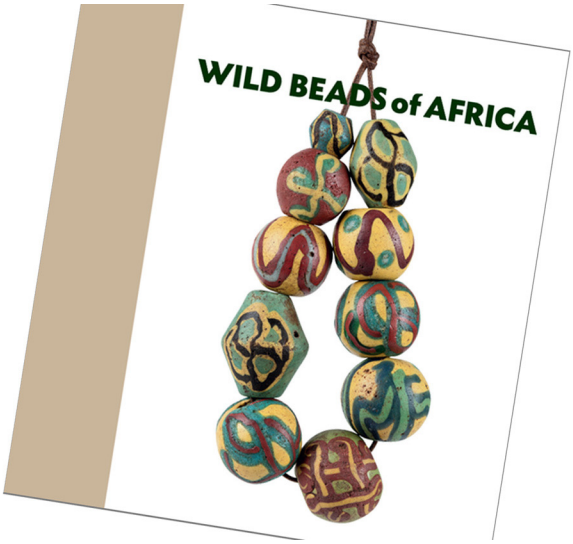
Wild Beads of Africa.

Billy Steinberg (editor) and Jamey Allen (text). Privately published, Los Angeles. 2017. 216 pp., 180 color plates, glossary. ISBN: 978-0-692-90710-8. $65 (hardcover). Order from: https://www.wildbeadsofafrica.com



Wild Beads of Africa, by renowned songwriter and bead collector Billy Steinberg, is the first book on the subject of old African powder-glass beads. With comments and editing by Mr. Steinberg, text and glossary by noted bead historian Jamey Allen, and stunning photography by Fredrik Nilsen, we learn much of the history of these beads, yet with an astute awareness of their art and mystery.

Why "Wild" beads, you might ask? The phrase "Wild Beads" resembles "Wild Beasts," or "*les Fauves*" in French, referring to the early-20th-century Fauvist art movement. Those artists, including Henri Matisse and Andre Derain, emphasized painterly qualities and strong colors. Steinberg sees some of the same vitality in that genre of artwork as on the African beads discussed in *Wild Beads of Africa*.

After the forward by John and Ruth Picard, Allen gives an informative history. He explains numerous points, first defining bead names. Among the Krobo people in Ghana, any large, desirable bead is called *kpo*, which translates in old English as "locket" from a time when the British referred to pendants as "lockets." Allen then explains how names like *Bodom* and *Akoso* have been popularized in recent decades and used primarily by collectors and not the African people themselves.

Next, the high regard for these beads in Africa is explained – they have a mythical sort of esteem. Some believe that these beads have spirits and will reproduce in the ground if buried! There is also an informative history of glass and glass beadmaking with a specific section on the production of powder-glass beads. Allen explains that it was not invented in Africa, but that the technique was practiced in antiquity in western Asia and the eastern Mediterranean. It is believed that the West African powder-glass beadmaking industry is only about two centuries old. We learn about the various glass materials used for powder-glass beadmaking in Mauritania, Ghana, and Nigeria. It is noted that a similar industry existed in South Africa that may pre-date production in West Africa.

Probable inspirations for the West African powder-glass industry are observed: both ancient glass beads from the post-Roman and Islamic periods, as well as modern glass trade beads from 19th-century Venice. We can see these influences in both antique powder-glass beads as well as the recent versions still being made. There is a thorough discussion of the construction of the old beads vs. the newly made ones.

The specific glass used in production is discussed, as well as the construction techniques. It is evident that a thorough study has been made of the specimens in the Steinberg collection, showing much innovative re-use of Venetian glass beads and bead parts. Since the "raw material" glass used in making most of the beads is Italian beads from the mid-19th century onward, it is believed that this is the same general time frame for the earliest powder-glass beads.

A helpful chart of twelve typical bead shapes appears after the opening history and before the three segments

presenting bead photographs and captions. It shows four varieties of bicones, three oblates, two spheroids, and three barrels.

Each photo segment is a generous multi-page gallery of large, stunning bead images followed by thorough discussion of each and every bead by Allen, with intermittent comments and observations from Steinberg. The presentation is perfect. The visuals are absolutely commanding and the accompanying text is satisfying from both an academic standpoint from Allen and an artistic perspective from Steinberg.

The 29-page illustrated glossary of names, terms, and beadmaking techniques is invaluable, especially for the novice bead enthusiast. The knowledge found here can be used in many areas of bead collecting and research, even though the glossary is at the same time custom-built for this book. It makes the book approachable and provocative for any collector level.

In his acknowledgments, Steinberg graciously thanks the individuals by name who have offered him the beads in his collection. These are mostly African dealers from The Gambia who have made a living traveling between Africa and the United States for many years. My only regret is that no attempt seems to have been made to interview some of these people in order to learn the place of these beads in the family histories of which they were a part.

Allen explains that the primary objective of the book is to present old powder-glass beads in a manner that reveals their innate beauty and provides some context for their manufacture and importance to West African people. *Wild Beads of Africa* certainly accomplishes this goal. Thanks to this contribution, I feel that more collectors of African art as well as bead collectors will discover a greater appreciation for the beauty of old powder-glass beads.

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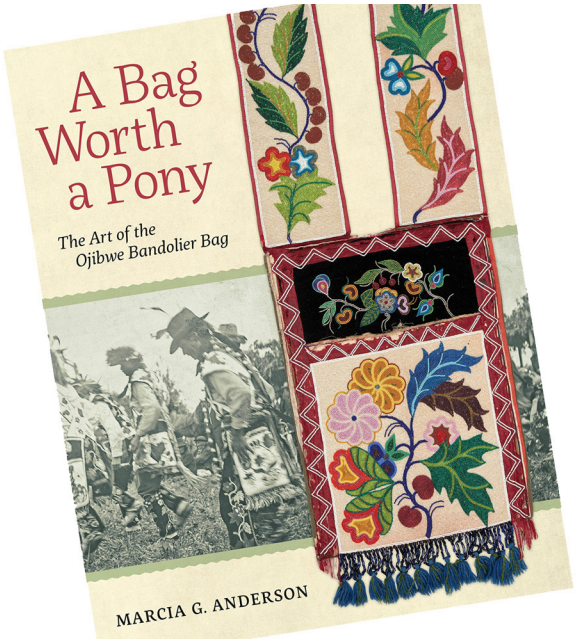
A Bag Worth a Pony: The Art of the Ojibwe Bandolier Bag.

Marcia G. Anderson. Minnesota Historical Society Press, Saint Paul. 2017. 266 pp., 300 color and b&w figs., appendices, index. ISBN 978-1-68134-029-6. $34.95 (soft cover).

Richly decorated bandolier bags were made and used by the Native nations of the Great Lakes region, notably the widely scattered Ojibwe (Anishnabe) peoples of Minnesota, Wisconsin, Michigan, and Ontario, but also by neighboring tribes such as the Potawatomi, Ho-Chunk (Winnebago), and Menominee.

Usually worn by men for ceremonial dances, the *gashkibidaagan* (plural *gashkibidaaganag*), as this style of beaded bag is called in the Ojibwe language, consists of a large rectangular cloth bag or panel with a broad shoulder strap. They were often worn in pairs, the straps crossing each other. Early examples, generally smaller in scale, were constructed on a heddle loom with a woven front panel and strap decorated with complex geometric designs. Later bags were made using the couched overlay (spot stitch or appliqué) technique, employing floral motifs in varying levels of complexity.



These most-impressive of impressive bags were produced in very large numbers, and the sheer volume of surviving examples represents a huge artistic achievement of the Native peoples of the region. So popular were they amongst the Great Lakes nations that they were traded with Plains tribes for horses and other trade items, hence the book's main title.

Just like the beaded bags that form the focus of this magnificent new study, Marcia G. Anderson's book has