

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.

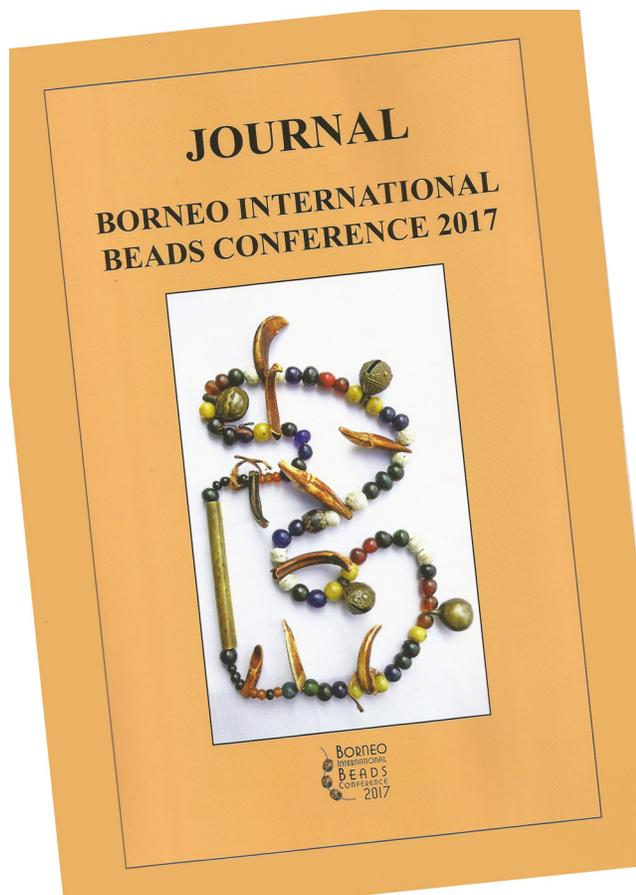
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*Journal: Borneo International Beads Conference 2017.*

**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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