the fascinating finding is that the beads were not made in southern Scandinavia, but rather at Islamic glass centers in the Abbasid Caliphate and may well have been traded along the Russian river systems. "In this way the glass bead import in Late Iron Age and Viking Age Scandinavia make out an important archaeological material, which testified to far Oriental trade connections. This is in contrast to most other archaeological materials which have not been preserved in the same numbers. Glass beads are one of the earliest archaeological objects which confirm the early long-distance trade and the first contacts between ancient cultures" (p. 195). These Abbasid glass beads have been found as far east as Thailand and Indonesia as well as in Scandinavia, Central Russia, and North Africa.

Could textiles also have spread in this way? Dating of threads has improved considerably, but knowledge of much older movement of textiles relies on historical trade import/export data as well as written records of travelers, pilgrims, and envoys. Much of this information is from European records, although Indian, Chinese, Turkish, and Arabian sources are now accessed by serious scholars. Research into modes of travel, whether by ship or overland, forms part of this picture, as do meteorological studies of prevailing winds and contemporaneous knowledge of disruptive historical conflict. The knowledge of ancient glass bead manufacture plus current technological dating methods opens up a new page in research into possible trading routes of cognate craft domains.

As a companion to the Abbasid beads of the 8th century, there is an article on glass beads in India, "Chevron and Millefiorie in India," by Alok Kumar Kanungo from the Archaeological Sciences Centre, IIT Gandhinagar, in which the state of glass beadmaking in the 21st century is examined. Competition from China has led to a number of production centers closing, a story that can be repeated in many places around the world.

Studies of material culture most often draw on the richness of design theory in combination with a broad range of anthropological theory. The opening article on the Western Sioux Lakota people of the Central Plains of the United States of America gives a comprehensive account of the way that beads, and quills, were and are used in both ritual practices and everyday life of the Lakota. "Living Bead Cultures of Gujarat," by Niyati Kukadia and Sonal Mehta, takes a similar approach in examining the beadwork of four communities in the Gujarat region – Kathi Darbar, Mahajan, Rabari, and Mir/Mirasi. There is a wealth of material in each of these articles, each of which draws on extensive in-depth field study by the authors.

Contemporary studies of Borneo are not forgotten and are found in the article about making beads from sago processing residue by Chan Margaret Kit Yok and two others. This is a pertinent topic for our world. Waste is too often discarded rather than used. A local perspective with a gender dimension is given by Dora Jok in her article, "Belawan's Beaded War-Sword: Material Symbols of a Kayan Spirit-Hero." This article pictures the beaded swords that are made both for the tourist market and also as wedding gifts. The same sword can happily serve a dual purpose, a fact that substantiates the theme, "Beads of Our Time." As recognition of the number of locals attending the conference, each of the articles in the journal begins with an abstract in the Malay language.

I shall conclude by drawing attention to the article "Beaded Textiles of the Katu Ethnic Group Living in South Laos and Central Highlands, Vietnam," by Linda S. McIntosh. These are isolated places where the weavers incorporate tiny white beads onto the weft thread as they weave their garment, thus creating what might be seen as three dimensional cloths, decorated with attractive geometric designs where the background colors are predominantly red and black. It is painstaking work which still takes place in the 21st century, albeit with considerable aid from Japan for both production and marketing, the latter being a crucial aspect of all small-scale craft production. With advanced technological expertise and dedicated local creativity, we do indeed live in a rich and varied world where studies of beads give one window into that vast vista.

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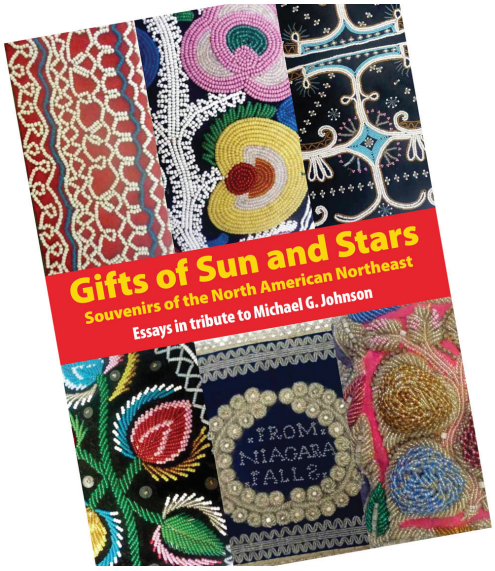
Gifts of Sun and Stars. Souvenirs of the North American Northeast: Essays in Tribute to Michael G. Johnson.

Richard Green. Spellicans Press, Oxford. 2020. 145 pp., 560+ color figs. ISBN 978-1-64945-514-7. £17.99 GBP sterling (paper).

In crafting *Gifts of Sun and Stars* during the time of coronavirus, Richard Green proves that unlike many of us, he quickly grasped the imperative that the values we support during times of great crisis determine what we have when it is over. Sobered, like us all, by a mounting death toll, savage economic fallout, and a newly exposed level of social injustice, Green perceived that, as the late activist poet Toni Morrison (2015) wrote, in times like these, "There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. That is how civilizations heal." So, while others made banana bread and uploaded dances to TikTok, Green chose to answer this call to arms. In so doing, he has produced a book that not only celebrates a thriving, cross-cultural, global community of enthusiasts, scholars, and collectors, but that also places focus on a group which, when threatened with total destruction, also chose to respond through the medium of art.



From the 1990s onwards, psychologists have identified the occurrence of "post traumatic growth," a state in which, when accepted structures are upended, mortality is confronted, and creative boundaries are exponentially challenged, the ability to adapt and grow is strengthened and individual priorities are altered (Linley and Joseph 2005). It could be argued that the Indigenous peoples of the northeastern part of North America's collective, cross-tribal response to what Green identifies as the "alien white world that fast encroach[ed] upon theirs" bears all the hallmarks of this phenomenon. In charting the genesis and evolution of the "beadwork novelties" and eye-catching souvenirs created by the Seneca, Tuscarora, Mohawk, and Wabanaki, the author demonstrates that the solutions found by the First Nations people to the blatant attacks on their way of life were not merely artistic (though, as I hope this review proves, the significance of this cannot be overestimated), but were also wholly practical. With notable speed, they perceived and then exploited the insatiable European desire for material things, social status, and exoticism. Showing what ethnologist and Smithsonian curator Otis Mason (1896) termed an extraordinary "plasticity of… mind," they remained confident in the value of their own cultures but adapted ancient skills to appeal to their new audience, eventually creating a "myriad of objects," each of which, once they had traveled many miles across the Atlantic, "brought color, beauty and infinite variety into European domestic life." Far more importantly, however, the goods created helped to secure the future, albeit a precarious one, of the aboriginal people of the North American Northeast. For with Mohawk, Seneca, Tuscarora, Huron, or Wabanaki moccasins on their feet, the Europeans could not entirely ignore this culture in decline.

Other noted scholars have documented the unique challenges faced by the various tribes that made up the First Nations in the late 18th and early 19th centuries. Numerous others have gone some way to map the artistic evolution evident in the objects that the indigenous peoples created for the burgeoning numbers of European tourists, soldiers, and émigrés who visited the northeastern parts of North America. But few experts, if any, have produced a text that so clearly and so methodically charts these changes in technicolor.

Drawing largely on his own collection of Native American souvenirs, Green offers page after page of annotated images. We are treated to a sizeable grouping of early Seneca purses with stylized beadwork imagery, no less than nine examples of early multi-lobe pincushions from the Tonawanda Seneca, many dozens of mid-19th-century Mohawk purses, and a wealth of Tuscarora and Kahnawake Mohawk treasures made throughout the 19th and early 20th centuries, to mention but a few of the many categories of objects described and illustrated. Moose-hair, porcupine-quill, and glass-beading techniques are given equal prominence and in each case attention is paid to how tribal methods were adapted over time in accordance with market forces. Though his knowledge is apparent, Green allows the objects to speak for themselves. The reader cannot but be struck by the skill and creativity of the artisans and the many hours of work that each piece represents. For in his celebration of the intricate beauty of these Native American *objets d'art*, the author reminds us of the makers' ability to move and to uplift long after she or he has passed.

Green's self-proclaimed aim to "lift the spirits and bring joy" during this time of global struggle is not limited to his elevation of aboriginal souvenirs. *Gifts of Sun and Stars*

was written in tribute to Michael G. Johnson, a prominent figure in the field of Native American studies. Green speaks openly of the debt of knowledge owed to Johnson and to other members of this tight-knit community. As a relative newcomer to Northeastern beadwork and other souvenir arts, I have experienced this munificence first hand – and not least from the author himself. In times of crisis such as we now face, such generosity, in whatever form, is one of those values that we must seek to promote and emulate.

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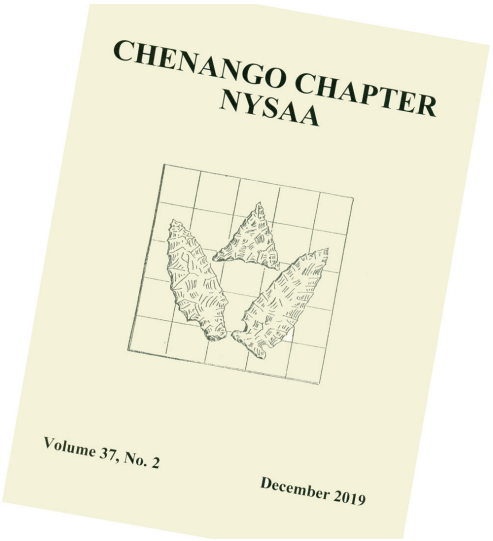
Oneida Glass Trade Bead Chronology.

Douglas Clark. Chenango Chapter of the New York State Archaeological Association. 2019. 94 pp., 22 figs. $18.00 (paper). Order from rpmason@roadrunner.com.



There are two great challenges in trying to convert archaeological information on beads into a format where others can use it. One is typological – establishing a common descriptive system that can be used widely. For eastern North America, the system devised by Ken and Martha A. Kidd and amended by Karklins has provided that standard. Based on the beads recovered from Seneca Iroquois sites by Charles Wray, the Kidd and Kidd system provides the means for describing and presenting bead data from the mid-16th century to end of the 18th century.

The second challenge is building samples that are large and diverse enough to make comparisons. Good as the Kidd and Kidd system is, it has the limitation of coming primarily from Seneca sites. To counter this bias, several scholars have added detailed reports on beads from other Iroquois site sequences in the Northeast. Among these are descriptions of bead assemblages from Mohawk, Onondaga, Ontario Iroquoian, and Susquehannock sites. Clark's recently published *Oneida Glass Trade Bead Chronology* is a welcome addition to this literature.

Ironically, glass trade beads from Oneida sites provided one of the first attempts to establish a reliable descriptive system for this highly variable class of material culture. Peter Pratt's *Oneida Iroquois Glass Trade Bead Sequence, 1585-1745*, published in 1961, provided not just a descriptive system but a context for understanding how radically glass beads changed in terms of shape, color, and production technology over a period of nearly two centuries. Unfortunately, while Pratt has continued to build on this initial effort, he has never made the results available. Thankfully, Douglas Clark has stepped forward to bring the Oneida story up to date.

Drawing on the work of Monte Bennett and other members of the Chenango Chapter, New York State Archaeological Association, Clark begins with a brief methodological introduction. He then proceeds through the eighteen post-European Contact Oneida sites in