However, in English the word "bloodstone" means something else. It is a green stone with specks of red in it, both colors generally considered to be jaspers. The stone is otherwise known as heliotrope. On occasion hematite is also called bloodstone; this it the literal translation of its name. *The Oxford English Dictionary* lists ten citations from 1551 onward for "bloodstone." Six clearly refer to green jasper and two to hematite. Two others are ambiguous: one from T. Wilson in 1556 ("The bloodstone stoppeth blood") and one from a will in Bristol in 1587 ("To the said Thomas my blood-stone") (Simpson and Weiner 1989:307). Hence, the term was fairly new to the language when Jobson was writing in 1620, and perhaps was not yet fixed in its meaning.

But it is now clear that the Portuguese word *alaquequas* means carnelian. This makes sense when we consider the archaeological evidence of European contact with America and West Africa. To my knowledge, no bloodstone is associated with this period, while carnelians certainly are. It is also evident that the early European explorers got their stone beads from India through the Arab trade. The Arabs would have introduced these beads to West Africa, and it may have been his own experience there that induced Columbus to take carnelians (and amber) with him to America.

This discussion should remind us that we have to be cautious when using historical material in trying to identify beads, even when using original sources or translations which are usually trustworthy. I admit to this error myself before working on this problem in detail. I had suggested in my talk to the 1992 Bead Trade in the Americas conference in Santa Fe that Columbus may have been carrying banded agate, but it is now clear to me that *alaquequas* is not agate, as one might suppose, nor bloodstone, as befits its purported medicinal value, but carnelian.

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23. MORE ON FUSTAT FUSED ROD BEADS, by Peter Francis, Jr. (1993, 23:3-4)

Mrs. Spaer's observations on the beads from Fustat in *Forum* No. 22 are most provocative. I would suggest continuing to call them "Fustat Fused Rod Beads" rather than simply "Fustat Beads" because it was the name coined by the excavator who brought attention to them and there were other beads made in Fustat as well.

Her comments suggest that we may be dealing with more than one sort of bead here, perhaps produced in different places. Her suggestion of how the bead in the Israel Museum may have been made is quite interesting. Assuming that a beadmaker at that time could have cut a block of glass as she suggests, it would be an elegant way to make beads. However, this is not the way they were made in Fustat. I say that based on two observations:

1) The broken beads show that the spiral lines of the decoration enclose the whole of the decorative rods.

2) One such rod was found at Fustat, as reported both by Pinder-Wilson and Scanlon, and myself.

Mrs. Spaer may well have identified a somewhat different bead, made by a similar but not precisely same method. That suggests a different beadmaking location, since all beads found at Fustat were apparently made with rods, not wedge-shaped slices of glass. Where that might have been is certainly worth investigating.

We also need more data on the distribution of the beads. Spaer has indicated that they may be relatively widespread. However, if she has worked entirely from publications, it may have been difficult to identify these beads and distinguish them from those decorated with trailed lines later combed into herringbone patterns. What is needed is firsthand investigation of the reported beads.

24. NOTES ON SOME *FORUM* ARTICLES, by Peter Francis, Jr. (1995, 26:4-7)

This note was originally to have been for Ellen FitzSimmons, whose article on Tairona "tinklers" caught my eye. However, I have since accumulated other data of interest and am presenting them here as well.

Re: "Pre-Columbian Tairona Tinklers" (*Bead Forum* 23:11-14)

I was surprised to read that Caribbean and South American scholars refer to these shells as "tinklers" or "whistles." Had they looked a little further north, they would have had a completely different view of them.

Oliva shells like those illustrated are present in numerous Mexican museums, especially in the Maya sections, always strung as necklaces. Collections that come to mind include the National Museum of Anthropology in Mexico, the Mérida Regional Museum of Archaeology, the museum at La Bolom Institute in San Cristóbal de las Casas, and the Chiapas Regional Museum in Tuxtla Gutiérrez.

Nor are these stringings arbitrary. Numerous examples of these shells being worn exist on statuary. I shall cite one spectacular example: a life-size hollow clay figure from the Late Classical (ca. A.D. 600-900) site of El Zapotel in Veracruz. The female figure wears an enormous collar consisting of up to eight rows of what are probably *Marginella* shells. Around her waist is a row of large shells with the spires sticking out; they are likely to be *Olivas*.

Safer and Gill (1982:153-155) discuss the use of *Oliva* shells in conjunction with the Zapotec god Xipe Totec, the god of rain. They report the finding of rattles made of these shells and the use of the shells mounted on sticks which are hit on the ground to make noise during the rain ceremony of the Otomi.

Oliva shells are also depicted in the painted manuscripts often collectively known as codices. The ones involved come from the Zapotec-Mixtec tradition. The Codex Borgia (lam. 64) is a production that antedates the conquest. Codex Vaticanus 3738 and its cruder non-native copy, Codex Rios, both show the wearing of *Oliva* shells by common people of the time (Códice Rios 1900:lam. 57v, 59r, 60r).

An even more sophisticated development is the elaborate carving of *Oliva* shells to resemble human faces. One example is in the Chiapas Regional Museum and another, recovered from the sacred cenote at Chichen Itza, is in the Mérida Regional Museum. The large ellipsoidal perforation on the dorsal side is incorporated as a mouth. Incidentally, this perforation is created by sawing. Ms. FitzSimmons might enjoy reading Francis (1989) where more detailed experiments are actually illustrated.

Re: "A Note from 1878 on Glass Beadmaking" (*Bead Forum* 24:5-6)

So as not to disappoint Rick Sprague, I shall offer a comment on his note concerning the production of beads "by twisting glass threads spirally...." The description sounds like what is known as the Venetian variety of "satin glass," as opposed to the Bohemian variety. The beads themselves must have been expensive. They are rarely seen; there is only one in the Center's collection (Francis 1988:Color Pl. D 16).

The largest group of them that I know of are on a sample card in the Glass Museum of Murano, a slide of which was kindly donated to the Center by Peter Pratt. They fill most of the card on slide no. 4 (B2, 101-250), which is helpfully marked *Vetro alla Lucérna* (lamp glass). There also appear to be a few on the Giacomuzzi cards (ca. 1852-1870) in The Bead Museum in Prescott, Arizona.

Re: "The Illicit Bead Trade in Gao" (*Bead Forum* 24:6-10)

Thanks very much to Timothy Insoll for his article calling attention to the destruction of the archaeological site of Gao, Mali. Similar devastating practices have been documented all around the world (Francis 1987). While Insoll is no doubt correct that many beads looted from Gao are sold in Mauritania, many of them end up in the hands of Western, especially American, collectors. He would be shocked by the