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FEATURED ARTICLE: BEADS IN GUINEA (WEST AFRICA)
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Map of Africa by Hondius (1625) in Purchas Vol. V

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U P D A T E: Dating of the California Flower Beads

In the last issue of this journal we reported on the discovery that the Restall Manufacturing Co. operated the "world's first rose bead factory" in Long Beach, California. The "California Flower Beads" were made from the petals of 13 different flowers pressed into molds. The information on the boxes of the two strands of beads in our collection gave no dates, but we estimated that they were made between 1900 and 1930, possibly the 1920s.

The selected pages from the T. Eaton catalogues donated in trust by Vivian Gonzales (see *New At the Center -- Library*) have given us far more precise dates for the beads and help us trace their popularity.

In the Spring-Summer catalogue of 1915 is "A Fragrant Rose Bead Necklace. The Rose Bead Necklaces are exceedingly popular. They have a natural fragrancancy, are 21 inches long, and choice of either light blue or pink." [p. 232] The size is about right (the two we have are rose, 24" long and orange 21" long), but the picture only vaguely resembles our rose necklace, and it has a clasp, which neither of our strands do. Our rose necklace is black, and the orange blossom is pink. At \$1.00 the price was rather high.

In the Fall-Winter of 1915-16 Eaton's offered "California Flower Bead Necklaces" in rose, forget-me-not, English lavender, carnation, and orange blossom. These must have been made by the Restall Co.; they represent five of the 13 flowers noted on one of the boxes in our collection. The rose is black, although the orange blossom is listed as ivory white in color. The style is slightly different than ours; it is only 17" and has (by necessity) a clasp. They were priced at 48 cents, still relatively high for the times. [p. 252] The same beads (though without the orange blossoms) were offered in the Spring-Summer 1916 [p. 143], but were then priced at only 39 cents.

In the next Spring-Summer catalogue [1917:147] "Flower Beads" were shown, but without California in the name. The same four types as last year were offered, but the price had dropped to 19 cents. The Spring-Summer of 1918 had an ad for three styles of "Perfume Necklaces: The sweet fragrance, neat appearance, and moderate price of the Perfume Necklace make it a very desirable piece of jewelry for ladies or misses." [223] Only "ashes of rose" and "sky blue" were offered in 16" strands, and the prices were 18, 25 and 50 cents. Slightly different styles of the Perfume Necklaces, in black rose, ashes of rose and sky blue about 14" long selling for 19 to 35 cents were offered during the next 3 years [Summer 1919:224; Fall-Winter 1919-20:388; Fall-Winter 1920-21:373], and do not appear thereafter.

The California Flower Beads made by the Restall Manufacturing Co. of Long Beach can now be securely dated to 1915-16. This type of bead became popular (at least in Canada and probably also in the United States) in 1915 and continued being offered until 1921. The quick and heavy devaluation in price calls for some consideration. As the necklaces got cheaper they also got shorter, which may account for some of the drop in price. It is also possible that the Perfume Necklaces (and perhaps the original Rose Necklace) were not made by Restall but by a rival who undercut the price.

The *Margaretologist*, the official journal of the Center for Bead Research, is published twice a year only for Members and Patrons of the Center. Members (\$25 for 2 years) also receive discounts on our publications and copying service, and may submit a bead for identification. Patrons (\$75 for 2 years) additionally receive our publications without charge and a bibliographic search.

The Center for Bead Research 4 Essex Street, Lake Placid, NY 12946.

BEADS IN GUINEA (WEST AFRICA) IN THE EARLY 17TH CENTURY

The geographical term "Guinea" has referred to several different territories at different times. There was an ancient African kingdom by that name, and there is a modern country so named. When Europeans first began to sail regularly to Africa, Guinea came to mean the entire western coast from the Gambia River to southern Angola, but more often the area from Gambia to the Cameroons, the lands bordering the Gulf of Guinea. In the present context, Guinea means primarily the Gold Coast, the coast of modern Ghana.

This part of the world has long been fond of beads. Both native-made and European glass trade beads are found there in considerable numbers and great variety. There are, unfortunately, few historical accounts which tell us much about bead use in this part of the world; most are sketchy and there is often little to be learned from them. One rare exception is an anonymous Dutch work, available in English as "A description and historical declaration of the golden Kingdom of Guinea . . ." published by Samuel Purchas in 1625 [VI 247-353]. The author was a close observer and took an interest in the appearance and ornaments of the people he met. He witnessed many ceremonies and described them in detail, leaving us a large body of information about beads and ornaments.

When working with this material we should keep in mind that the author was neither an anthropologist nor a bead specialist, but a traveling merchant. He sometimes leaves questions which we cannot answer. It has also not been possible to trace all of the places he mentioned. There is, furthermore, a difficulty with the use of several of his words, especially two.

One is his term "Fetisso," which I have rendered "fetish" (I have reformed all of the spelling). He uses this term to refer both to gods and to charms or amulets used in connection with them. The word "fetish" (according to Merriam-Webster) is derived from the Latin *facticius*, *factitious*, and came into English through the French and the Portuguese; in the latter it is *feitico*. The Dutch author assumed that Fetisso was a native term, and said so in several passages. Although that is conceivable, it seems more likely that it was borrowed from the Portuguese, who were established on the coast long before our visitor went there.

The second word is "coral." In modern Dutch the word *kraal*, derived from coral, means glass bead [van der Sleen 1975:56]. This usage is relatively old, but in the early 17th century *greyn* also meant glass bead. A letter of 1626 by Issack De Rasiere, the secretary of the New Netherlands, contains the phrase "corael off greyn," which has been translated "corals or beads" by a most knowledgeable scholar [van Laer 1924:232]. The dual use of "coral" to mean both the natural product and glass beads causes some confusion in the present text; it is clearly used in both senses in different passages, and it seems that G. Artis Dantisc and Theodore de Bry, who translated the work, could not always decide which was appropriate.

A General Description

Our author tells us that the people he met on the Gold Coast took pride in their appearance, cutting their hair and dressing it in different ways [p. 266]. They wore caps on their heads made of various materials: bark, reeds, straw, and dog or goat skins [267]. They wore linen clothes, though the poorer classes were scantily dressed, and they were fond of a wide variety of cloth to wear [267, 282, 301-3].

There were also decorations applied directly to the body. Aside from anointing themselves with palm oil [264], scarification and body paint were used. The scars were small slashes on the forehead and the cheeks near the ear [269]. The scars on the cheeks were often covered with a white paint, which was also applied under the eye brows and spotted on the face, "which a far off show like pearls" [269]. White stripes were applied to the face in the morning in honor of their gods; the pigment was said to be made from an earth like chalk [290]. Paint was also used for war, which was declared on any small pretext. Faces were painted red, white or yellow, and crosses, stripes and "snakes" were put on the rest of the body [305].

Certain people could be easily distinguished by their dress. Gentlemen, who had to pay for the privilege of being so named, often wore their fingernails very long [263] and wore golden rings around their necks [266-7]. Metal rings on all parts of the body are often mentioned. Women wore copper and ivory rings on their arms, and red and yellow copper (brass) rings on their legs, with an occasional tin ring as well [270, 282]. However, except at dances any woman wearing copper rings on her legs with small bells attached to them marked herself as a woman of easy virtue [270]. Iron rings, up to 30 or 40 at once on the arms, was the mark of an unmarried girl [270]. Most of these rings were European made, at least in the beginning, and shore dwellers bought them and sold them to the inland villages [286], although some places, like the village of Berqu, were known for the making of gold rings and chains [303].

The king, of course, was very well decked out: "his hair is knotted with golden corals and other costly things, on his arms and legs he hath rings of gold and other fair beads of coral, and the like also about his neck." [311] Interestingly, however, the treasurer wore even more gold rings on his arm, neck, and feet than the king himself [311].

There were also particular ornaments for certain times of the year and stages in life. When a man held the great feast that would mark him as a gentleman, one so costly that he was often broke thereafter [335], his wives wore golden jewelry: fetishes, crosses (an obvious European influence) and neck rings [336]. At the annual feast, women wore copper, ivory, and tin rings on their arms, probably in greater numbers than in everyday wear, and copper rings with small bells on their legs, which were not worn by decent women otherwise [338]. The men held an annual feast of their own in July, for which they painted themselves with white and red stripes, wore leaves and straw around their necks, and put fetishes on the heads of their goats and cattle [338]. Pall bearers wore garlands and "crowns" of straw [344].

Fetishes

Our author took a keen interest in the use of fetishes by the people he met and mentioned them in many contexts. The fetishes might be made of any number of materials, but many of them seem to have been small leather pouches. While discussing governors in the Kingdom of Mali he described them wearing "four-cornered leather bags, all close joined together . . . upon their legs, but what is within them, I know not" [250]. This sort of leather charm case has a long history in Egypt [Petrie 1914:29-30], and in West Africa is often known as a *gri-gri* in modern times.

Fetishes, however, could be any number of objects, often including beads. Beans and Venetian beads strung on straw and hung at the waist were a fetish [271], as were straw wisps on the head and legs to prevent harm [290]. Fishermen wore the boughs of certain trees on their neck to insure a good catch [291], and warriors wore the bough of a tree to protect them in battle

[305]. The selection of a new king called for the washing of the cows and the hanging of fetishes on their heads [310]. Part of taking an oath or making a promise was to kiss the fetishes worn on the legs [!] and arms [319]. When the king did not have enough revenue he would sacrifice to a particular tree and his priests (conjurers) would burn some wood and take the ashes and smear themselves with it. This allowed them to speak to the "devil" who would tell them if merchants were coming, and they would also make small amulets which were given to children.

Fetishes were particularly important for children. When a child was one or two months old (old enough to assume to have survived, one presumes) a little skirt made of a net of bark was hung on him. On the net were fetishes of gold crosses and other things. The net prevented the baby from being taken by the devil. Coral (or more likely glass beads) were placed on the hands, feet, and neck, and shells were woven into the hair. These strings of "corals" each had their own uses. One prevented vomiting, another prevented falling, another stemmed bleeding, another insured sleep, another protected the child from wild beasts and bad air, and so on, each with its name and purpose [260].

Another important use for fetishes was in the ceremonies of death. Upon the death of a man, the nearest kin killed a hen, dressed it, and sat in a corner of the house with his (own) fetishes. These he put in order, the most important being in the center. "Then he takes certain beads, some made of shells, some of beans and great peas, and others of feathers, mixed with buttons made of barks of trees, and hangs them upon the fetishes." He then sprinkled all the fetishes and beads with the blood of the hen. Next he went to a field and gathered a certain herb, which he made into a necklace. He pulled off a few leaves of this garland at a time, rolled them into a ball, placed them between his legs while saying something like "all hail", and sprinkled the juice he squeezed from them over the fetishes. He continued to do this until all the leaves were gone. The ball of leaves at the end was also a fetish. Then he put away all of his fetishes until he was called upon again at the occasion of the next death [292-3].

It is apparently about the ball of leaves, or perhaps the beads involved in this ceremony, that our author then remarked, "This kind of superstition they esteem for a great holiness for their bodies, for when they go to war they hang such beads about their necks, arms and legs, thinking that their Fetisso will defend them thereby, and preserve them from killing, and think that they need not fear any thing." [293] Also into battle, "They take their beads with them, wherewith they make their Fetissos and hang them about them, and think when they have them about them, that their Fetissos will defend them, and that they shall not be slain." [305]

European Beads

We have already noted the use of a few native made beads, particularly those made from beans or "great peas" and of gold. The other native beads discussed in the text is actually mentioned in the section on the Kingdom of Mali, and those are beads of "seahorse teeth" [250]. The seahorse is the hippopotamus. Whether these beads were actually made of hippo ivory or were the large square beads made of the shell of *Arca grandos*, which are also commonly called "hippo teeth" is impossible to say at this time. "They also use round beads, and specially great round counters, which they hang and plait among their hair, and let them hang over their ears." [282]

Coral was imported by the Europeans and appreciated by the Africans. As we discussed above, it is often difficult to tell whether coral or glass beads are meant in the text. Coral is often mentioned in ambiguous

passages: "[from the Portuguese they] bought such things as they desired, as iron, tin, copper basins, knives, cloth, kettles, corals, and such like wares" [276]; "the cheifest wares that are uttered there, and most used among them, is, linen, cloth, brass, and copper things, basins, kettles, knives, and corals." [282] "The inhabitants of the sea-side, come also to the market with their wares, which they buy of the Netherlanders, as linen cloth, knives, ground coral. . ." [286].

On the other hand, sometimes the word "coral" clearly meant simply a bead, such as the "golden corals" the king wears in the passage cited above. At other times, actual coral is meant. We are told that the people did not know or want pearls, diamonds, rubies or emeralds, "but they know fine red corals well, which are much esteemed of by them." [348]

One of the questions we must discuss is whether the Africans ground the coral they bought or whether "ground coral" refers to glass beads. We are told that at the marketplace of Agitaky, "we sell many Venetian Madrigetten, and corals (for the common people traffic much therewith by grinding and selling them one unto the other)" [302]. I cannot say for sure what "Venetian Madrigetten" might be. In modern Italian the word "madreggiare" refers to something motherly or something that takes after mother, and this term may indicate a rosary. If the whole phrase is "Venetian Madrigetten and corals," we have a reference to Venetian glass beads which were ground and sold among the people.

The grinding of Venetian glass beads (referred to as ground corals) is specifically discussed in one passage: "They also use [a] great store of Venice beads, of all kinds of colours, but they desire some colours more than others, which they break into four or five pieces, and then grind them upon a stone, as our children grind cherry stones; and then put them upon strings, made of bark of trees, ten or twelve together, and therewith traffic much: those ground corals they wear about their necks, hands and feet." [282]

Western Africans in the area we are considering are known to grind glass beads. The grinding of powder-glass or altered glass beads is extensively mentioned in the literature, and the process is commonly called arduous and time consuming [Sinclair 1939:128; Sordinas 1964:75; Sordinas 1965:117; Lamb 1976:38]. European glass beads are often ground down on their ends so that they hang better on a necklace. On the other hand, our Dutch observer says that the beads were broken up into four or five pieces. Nothing is ever mentioned about drilling, and we can only assume that long tubular beads are the ones he means. Millefiori beads are often broken into small discs, and this may be what he meant by "of all kinds of colours." However, this seems a bit early for millefiori beads and he may not have meant that each bead had all kinds of colors but that various colored beads were involved, which is suggested by "they desire some colours more than others."

In any case, European glass beads were a common commodity in Guinea at the time. In Mali our informant discusses beads worn on the neck which "we bring them," [250], and on the Gold Coast, "strings of beads of divers colors, which our Netherlanders bring them" [266-7]. It is possible that he is here referring to Dutch-made beads. The Dutch were manufacturing glass trade beads at the time [Karklins 1974; 1985], and our author specifically mentioned Venetian beads in many contexts, but in these two passages he only said that the Dutch brought (but not that they made) particular beads. Venetian beads were identified several times: "string of Venice beads, with some gold among them, of divers fashions" worn on the knees [267]. "They also hang diverse wisps of straw about their girdles, which they tie full of beans, and other Venice beads, esteeming them to be their fetishes or saints. . ." [271].

From the perspective of 400 years later we must be appreciative of the modest Dutchman whose sharp eye and careful observation has left us with one of the more complete written accounts of the use of beads and other ornament in Western Africa.

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BEADS FROM THE BONES OF THE DEAD

Human attitudes toward the dead range from indifference to honor to fear [Habenstein and Lamers 1963]. Among the wide variety of mortuary customs, one of the most personal is for the living to wear part of the body of the dead. This is neither as rare nor as bizarre one may first imagine.

The custom is very old. From the Magdalanian Period (about 17-11,000 BP) part of a lower right jawbone of a teenager with two teeth attached was uncovered in d'Enlène cave, France. It had been perforated to be worn as a pendant and was covered with red ochre [Vallois 1937:559].

In the Neolithic period (about 10,000 B.C.), roundels of human skull bone cut during trepanning operations (opening holes in the skull, presumably to let out bad spirits or air) were perforated, probably for amulets. Several were found in the valley of Petite-Morin, Marne, France. They may not have been memorials to the dead, since some people who underwent this operation survived [Hiler 1922:51].

The best recorded practice of wearing of human bones is from Great Andaman Island in the Indian Ocean, first reported and studied in the last century [Man 1882:329; Thomson 1882]. Animal bones, plant parts and coral were sometimes substituted for human bones. The bones were not perforated but strung by wrapping a fiber around the end joints.

The bones were gathered by the men who had buried the dead after time was allowed for the flesh to fall away. They were washed in the sea, brought to the village, wept over by the relatives, and then prepared by the women. Skulls and jawbones were decorated with red paint and white clay and hung around the neck in a net. Finger bones and sometimes rib pieces were strung and worn at the neck, head, wrist, calf or waist. The skull and jaw bones were memorials, and the others were used as amulets to cure the part of the body on which they were worn. Preparation of the bones marked the end of

the mourning period and the return of the dead to the social life of the living. [Man 1882; Radcliffe-Brown 1922:112, 126, 292]. The custom is no longer practiced on Little Andaman Island, but has persisted on Great Andaman Island among the Onges into recent times [Cipriani 1966:150].

In the Buddhist religion, human bones were also sometimes made into beads. Bones of the Buddha himself were treated in this manner [Rudolph 1978:349]. In Tibet bones of lamas and others were used for rosaries and elaborate aprons, especially for the worship of Yama, the Lord of the Dead. Skull bones were favored for beads [Rockhill 1890:25; 1895:737].

Human teeth were also used as beads. The Maoris of New Zealand made necklaces from their enemies' teeth [Duff 1977:83]; this is also reported from the Gilbert Islands [Erikson 1969:98]. In the western Solomons single teeth of ancestors were put in small baskets decorated with bits of shell and worn around the neck or the wrist as amulets and oracles. These could be inherited by male relatives, but lost their power if they were taken by enemies [Wall and Kuschel 1975:57-8].

In sum, wearing the bones or the teeth of relatives, spiritual leaders, or enemies was practiced for both memorial and amuletic reasons. Far from being gruesome, it most commonly honored the dead. The age of the custom and its use by isolated groups suggests that it may have been quite widespread in prehistoric times.

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Please note that in the first half of 1986 the Center for Bead Research will continue to process book orders and membership applications, but that some other functions (bibliographic searches, bead identification) will be suspended due to the absence of the director on a research tour.

THE CENTER FOR BEAD RESEARCH

Among our recent activities have been the Bead Tour of India (1986) and the publication of new titles in our Occasional Papers series. We have issued a catalogue describing our Occasional Papers series, the World of Beads Monograph Series, the Readings in Glass History series, the Bead Collector's Kits, other books we offer, and membership privileges in the Center. The catalogue is being mailed to members; others may obtain a copy by sending us a first class stamp.

Occasional Paper 1:

A SURVEY OF BEADS IN KOREA

Peter Francis, Jr.

A regional survey of beads from Stone Age to modern times, this monograph traces the development of bead types and use of bead materials. The exuberant bead use of the Three Kingdoms, their eclipse under the Yis, and the modern glass bead industry are among the topics covered in detail.

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A REVIEW OF THE EVIDENCE

Peter Francis, Jr.

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An extensive study of the writings of the Europeans who explored and settled America brings to light the vital role played by beads. Native made beads (including wampum), bead materials desired by the Europeans, and trade beads are covered in detail. The Purchase of Manhattan and beads of the Lewis and Clark Expedition are offered as case studies in the bead trade.

8 1/2 x 11" paper format. 47 pp., 8 pp. bib., 3 p. bigraphical and 7 pp. general index, 3 maps, 3 plates. ISBN: 0-910995-09-5

\$8.50 Postpaid

NEW AT THE CENTER FOR BEAD RESEARCH

Bead Study Collection:

The Center has been fortunate to acquire several small collections of beads and examples of specialized bead related items. We are especially grateful to the people who have donated this material, as it adds substantially to our understanding of various bead industries.

Kyoyu Asao Decorative Elements: The late Japanese glass bead master, Kyoyu Asao, left finished beads and various decorative elements in the form of canes and cane slices which he used to produce his beads. A representative collection of these decorative elements has been donated by Robert Liu, who has handled the sale of beads left upon Asao's death.

Bead Chain Collection: Finished and semifinished examples of bead chain and some associated literature has been donated by David Vana. Metal bead chain (which finds application as key chains and other uses) consists of beads bound to each other by small rods inserted in bead perforations. The chains are made in a continuous process by which copper, brass, or other metal tubes are molded into beads and strung together. The material was manufactured by the Bead Chain Manufacturing Co. of Bridgeport, Connecticut.

Ceramic Bead Collection: Samples of ceramic beads made by eight American craftspersons or companies have been donated by Melanie Alter, a former partner of Unos, a ceramic beadmaking company. Along with the samples she has furnished data about the companies involved. Since we put a call out last year for information about companies making ceramic beads in the United States, several examples have been sent to us, but this is by far the largest group of these beads we have received.

Korean Beads: Ken Howell has sent a group of sample glass beads which was produced under his supervision in Korea last year. The beads are primarily of deep cobalt blue glass, while a few are amethyst colored. In shape most are round or elliptical, but he also had some hand faceted lead glass beads made. This line of beads is very popular with craftspeople in the United States. They are so well crafted that they have already been mistaken for much older beads; one person assured Howell that the faceted beads were from the mid-18th century.

One Woman's Bead Production: Sue Brown has donated samples of beads which she has produced: beads of her own handmade paper (crushed and formed, not rolled as paper beads commonly are), bamboo from her own garden, and cloth. The cloth beads are especially interesting, as she forms a small pillow-like bag, stuffs it, and sews the other end shut. The Center has photographs of her finished cloth and paper necklaces, many of which are quite stunning, though she says they are "only for fun." Because of the time involved, Brown has resisted selling her creations, although she is often urged to do so. Her reward comes in the doing and the pleasure of wearing them.

Packaged Beads: A sealed and tied package of long blue tubular beads has been donated by Elizabeth Harris. It is marked "Made in Japan" with a logo lettered "ABC." Despite the labeling, the origin of the beads is a subject of controversy. The only contexts in which they are known to be used are on Chinese objects: beaded curtains, sewing baskets, and a decorative box holding a crystal ball in the National Palace Museum in Taiwan [the beads are discussed in *Chinese Glass Beads: A Review of the Evidence*, p. 24]. On the other hand, several knowledgeable people, including Ms. Harris, do not believe the beads are Chinese but more likely European. Now we have a box of them marked "Made in Japan," though the Japanese are known to have re-exported other people's beads. The mystery continues.

Bead Tubes: A group of striped (two are of the chevron or star family) glass tubes about 30 cm. long made in Venice have been donated by Albert Summerfield. These tubes were destined to be cut into smaller segments and used as beads. They are fine examples of the art of drawing decorated glass tubes and are an unusual addition to our section on Venetian beads.

The Library:

We have received notification of our impending listings in the *Directory of Special Libraries and Information Centers* (Gale Research Co.) and the *American Library Directory* (Jacques Cattell Press). We hope these entries will enable more interested people to take advantage of our material.

Two useful items were donated in trust to the Center by Vivian Gonzales. One is an chronological chart tracing the manufacture of beads of all materials from around the world. Initial entries have been made, with more to be filled in as data becomes available. The other are photocopied pages of the T. Eaton and Co. Department Store (a leading Canadian retailer) showing bead and jewelry ads from 1884 to 1930. This has already proved its value by helping to date pressed flower beads (see p. 2).

Among other publications recently added to the library are:

Bray, Warwick (1978) *The Gold of El Dorado*, Times Newspapers, London.

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* This set was purchased from a local college, and later we realized that it lacked Vol. 6 (G - H). The people at the college library had thought the set was complete and could not locate the missing volume. Can anyone help?

Equipment:

Mr. and Mrs. Jim Rogers have donated a small electric kiln, just the right size for an annealing oven for lamp worked glass beads. We hope soon to put together a small workshop for the experimental production of glass beads. To date we have collected most of the minor tools and some cane glass necessary to begin work. The kiln is an important addition to the workshop-to-be.

Other Thanks: Aside from the people mentioned above, many of whom also donated individual beads or literature, we want to thank the following people for having contributed materials to our collections: Pierre Bovis, Michael Heidi, Bee Hill, Gabrielle Liese, and Sylvia Nelms.

Want List:

From time to time we may list items which would make important additions to our holdings in hopes that some reader may locate an otherwise unutilized example. For the experimental workshop we need a blowpipe (like those used by a welder) and a small air compressor or oxygen tank regulator.

The library could benefit from a copy of the *Oxford English Dictionary* (the microprint edition would do). We also need Vol. 6 of the 1966 edition of the *McGraw-Hill Encyclopedia of Science and Technology* (see above).

GLASS TRADE BEAD SAMPLE COLLECTIONS

An invaluable source of information on the origins of glass trade beads is available on sample cards produced by beadmakers and distributed to dealers. Though several institutions have a few such cards, some larger collections exist as well. Here is a summary of those known to be available.

Sample cards from manufacturers of Murano (Venice) Italy are housed in the Museo Vetrario di Murano; most of them appear to date from the 19th century. The Museum has been closed to visitors for many years for renovation. A set of 20 slides of these cards may be viewed (they are not for publication) at the Center for Bead Research, courtesy of Peter Pratt.

More than 50 boxed sample cards of A. Sachse of Jablonec, Czechoslovakia, is housed in the Muzeum Skla a Bižutérie (Museum of Glass and Jewelry) in Jablonec. Sachse was one of the larger dealers of glass beads in the late 19th-early 20th century. Most of the beads are Bohemian, although he also maintained offices in Venice and other cities. There are no photographic records of this collection to date, but notes on it are on file at the CBR.

The British Museum's Ethnography Department (the Museum of Mankind) has two groups of trade bead samples, both of which were often cited by early writers on beads. Those of the M.L. Levin Company (London) consist of 4 cards dating about 1851-1863 and three glass topped cases dating around 1857-1869. A "Venetian Bead Book" contains 16 wood-edged "pages" bound in a leather case. It was originally part of the Felix Slade collection and was bought from a trader in India. Both of these groups have been illustrated and described by Karklins [1982]. A set of color prints of the "Venetian Bead Book" is on deposit at the CBR, donated by Elizabeth Harris.

Perhaps the largest such collection is the Dan Frost collection used by the Stephen A. Frost & Son Co. of New York from 1848 to 1904. The 71 cards were recently housed in the Illinois State Museum, Springfield. Many of them are marked either Venice or Gablonz (Jablonec), though some of the labels appear to be incorrect. The collection has been briefly described by Johnson [1977] and discussed more fully by Liu [1983], who illustrated 10 of the cards. Photographs of some of the other cards are available at the CBR, donated by Albert Summerfield.

The most recently acquired collection of this type was bought at a garage sale by the Arquettes and is currently on loan to the Bead Museum (Prescott AZ.) The cards are those of Fratelli (Brothers) Giacomuzzi fu Angelo of Venice. A label displays medals won by the firm, the last of which was in 1852, and a written notation of "09.97A" may indicate September 1897 [Karklins 1984]. The "book" resembles that from the Slade collection, and has four cardboard sheets. Two similar supplementary sheets accompany it. A full set of color prints are at the CBR, compliments of Elizabeth Harris.

The Center for Bead Research has a few sample cards from various manufacturers. They include two cards of Bohemian beads from the turn of the century, and modern cards from France, Japan, and Korea.

References Cited:

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