

well-known antiques are reproduced, faked... you name it! The burgeoning Indonesian bead manufactories draw on a pool of economical skilled labor. If they can satisfy the buyers' demand for pretty beads and leave the antiques where they belong—in Indonesian hands—long may they flourish!

The bibliography at the end of *Beads in Indonesia* is fairly sketchy. Its most useful aspect is the inclusion of a number of works by younger Indonesian researchers which may not yet be well known overseas. This being the case, further information on how and where to obtain copies of their studies would have been valuable.

Beads in Indonesia is a well-produced and attractively bound book, one in a series of Penerbit Djambatan's Indonesian Cultural Heritage dual-language texts. This policy ought to increase the size of print runs and thus reduce cost, but that doesn't seem to be the case. In the Singapore market at any rate, compared to similar-sized tomes, it is considered very expensive. This is a pity; the Insulindians are exactly the people who should read it!

In the introductory pages of the book is a caveat that speaks straight to the heart of many readers, especially those who live in areas trying to preserve an endangered heritage. The authors initially hesitated to publish this work because:

...books on antiques will stimulate the demand for the objects concerned and will increase their prices. Archaeologists thus fear the damaging of more historical sites by illegal digging. But the insatiable demand by international collectors and art dealers for Indonesian antiques will continue, and as the reality has shown, the existing preventing measures are inadequate..." (p. xiii).

Is it too much to hope that every serious student and admirer of these fascinating artifacts will take these words to heart and buy this book, not a bead?

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Catalogue of the Beck Collection of Beads in the Cambridge University Museum of Archaeology and Anthropology: Part 1, Europe.

The Bead Study Trust. Cambridge University Museum of Archaeology and Anthropology, Downing Street, Cambridge CB2 3DZ, England, U.K. 1997. 160 pp., 117 b&w figs., 2 color fiches. £9.95 (\$19.70US) postpaid (soft cover).

The Bead Study Trust (BST), England's premiere organization of bead researchers, has produced the first in a series of publications that fulfil its mission since 1980: to publish the Beck Collection. Four volumes are anticipated, and will cover different regional aspects of the collection acquired by Horace C. Beck in his lifetime, and now housed at the University Museum at Cambridge. The BST is a small but dedicated group of scholars and enthusiasts, whose members have particular areas of interest. The first volume pertains to beads from Europe, and spans such areas, in sequence, as: England, Ireland, Scotland, Denmark, Sweden, France, Switzerland, Italy, Corsica, Sardinia, Spain, Tunisia, Malta, Crete, Cyprus, Rhodes, The Eastern Mediterranean, Greece, Russia, and Hungary—all areas from which specimens in the collection are derived.

The catalogue is organized such that original assemblages, as acquired and kept by Beck, are presented. This is a logical and simple approach to presentation, but is not always useful—depending on what one may wish to study—for a diverse collection that contains materials such as stone, metal, natural materials (teeth, bone, shell, ivory, amber and other fossils), faience, and a broad variety of glass beads which may range anywhere from ca. 30,000 B.C. through medieval times.

Beck made concerted efforts to get researchers (mainly archaeologists) to describe beads in a comprehensive manner that would be meaningful, and which would allow assemblages to be compared one to another. He is primarily remembered for composing his classification of beads and pendants, published in 1928, and used with greater and lesser success by those who have followed him. In this new catalogue, it is greatly ironic that Beck's advice was not incorporated into bead descriptions. Although Beck did not classify glass beads by their specific technologies (as he was often unfamiliar with or undecided about much of this,

as were most archaeologists of the day), he implied the usefulness of this approach in his writings. Certainly, since those times, with the increase of understanding of glass technology and of its importance and usefulness, most modern researchers attempt to arrange and classify glass beads in this manner. The Beck catalogue suffers from a presentation that largely ignores this aspect, and thus has quite limited usefulness. The descriptions of the beads include size, shape, color and decoration. However, these are themselves clumsy or misleading, and are in an obtuse form; e.g., "orange opaque" where "opaque orange" would make more sense (elsewhere descriptions say "dark blue" and not "blue dark," which is sensible). Shape names are sometimes incorrect; e.g., "gadroned" where "melon-form," or "globular" where "spherical" would be more accurate. Bead descriptions are augmented by occasional black-and-white drawings. In several instances, the drawing is paired with the wrong description—which is an unfortunate error. Thus, we can read of beads that are described as "cylindrical," when the shape pictured is clearly a sub-oblate (p. 31); or a "rock crystal" bead that is depicted as a dark glass bead with light-colored trail decoration of zigzag lines (p. 47). Adequate proofreading would have caught these errors before the book went to press. One hopes that subsequent volumes will have more complete and accurate descriptions and illustrations.

The catalogue begins with some 21 pages of introductory material. Submissions include a brief preface by George Boon, concerning the BST and its founding; a biographical essay on Beck's career by Flora Westlake (his daughter, and founder of the BST); an essay by Peter Francis, Jr., expressing the importance of Beck's pioneering efforts; a list of Beck's publications (thought to be complete, or nearly so); and an introduction by Julian Henderson, with Helen Hughes-Brock covering the scope of the collection. These papers are interesting and informative, particularly for any bead enthusiast or researcher who understands the nature of Beck's place in history—or who may want to know such information. These materials may be the true contribution to bead research contained in this book.

The BST felt that printing illustrations in color would have been prohibitively expensive, and opted for the solution of including two pages of color micro

fiche. Although some readers may be put off by the need of using a micro-fiche reader (a somewhat outdated and inconvenient apparatus), it is not as bad as may be supposed. One may attend the local library to use a fiche reader, though it is also possible to get a good look at the images using only a hand-held slide viewer. The photographs are excellent and beautiful, and greatly enhance the usefulness of the book.

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The Ghanaian Bead Tradition: Materials, Traditional Techniques, Archaeological and Historical Chronology, Bead Usage, Traditional-Sociological Meaning.

Kumekpor, M.L., Y. Bredwa-Mensah and J.E.J.M. van Landewijk. Ghana Bead Society, Box C788, Cantonments, Accra, Ghana. *Special Paper* 1. 1995. i-viii + 44 pp., 8 b&w figs. Price unknown (paper).

The Ghana Bead Society, which was established in 1993, is the first bead society in Africa, and it seems fitting that this should happen in a country where there is such a rich bead tradition. Its membership includes both Ghanaians and expatriates, and the program includes building a permanent bead collection and reference library, encouraging local bead production and making contacts within the wider field of bead studies. The credibility of the society was evident when the first edition of this booklet came out.

The second edition, which is already out of print, contains five chapters. The first, "Introduction to Bead Materials," covers techniques and materials—including natural materials, stone and, of course, glass. Techniques covered include drilling and polishing, and there is an informative section on identification, imitation and alteration. Chapter two covers annotated archaeological and historical chronology, while the third deals with socio-traditional usage and the meaning of beads. Chapter four covers "New and Post-Modern Trends," while the last chapter winds up with an account of the Ghana Bead Society. There is a map of Ghana, a reference bibliography, some line drawings, and the cover has five color illustrations.