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**Kenoyer, J.M., M. Vidale, and K.K. Bhan**

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- 1994 Carnelian Bead Production in Khambhat India: An Ethnoarchaeological Study. In *Living Traditions: Studies in the Ethnoarchaeology of South Asia*, edited by B. Allchin, pp. 281-306. Oxford and IBH, New Delhi.

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- 1989 Early Harappan Steatite, Faience and Paste Beads in a Necklace from Mehrgarh-Nausharo (Pakistan). *East and West* 39(1-4):291-300.
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*Beads, Body, and Soul: Art and Light in the Yoruba Universe.*

**Henry John Drewal and John Mason.** UCLA Fowler Museum of Cultural History, Box 951549, Los Angeles, California 90095-1549. 1998. 288 pages, 420 color figs. \$35.00 (paper cover).

This splendidly illustrated book was produced to accompany an exhibition of the same name at the UCLA Fowler Museum in Los Angeles during the first part of 1998. It sold out quickly and had to be reprinted as the exhibition visited other venues in the United

States. As well as being a gorgeous picture book on beads, this is also a serious piece of research and an essential for African beadwork studies. The Yoruba of southwestern Nigeria are known for the artistic versatility and quality of their beadwork, so this book is a really welcome addition to my library.

The book is divided into three main sections: 73 pages on Yoruba beadwork in Africa, 111 pages on Yoruba beadwork in the Americas, and 76 pages for the catalogue of the exhibited beadwork. The first section is divided into an Introduction, A Historical Overview, and Patrons, Artists, Process, Aesthetics. In the latter subsection, James Adetoye, a member of a famous dynasty of bead artists, was an essential source of information. Among the many illustrations are pictures of the beaded crowns and caps—almost 80 of them—in the ownership of the Alake (king) of the city of Abeokuta, all of them with information concerning which Alake owned them, going from the 1860s to the present day. Contemporary Yoruba Beadwork also features the work of artists Jimoh Buraimoh and Olabayo Olaniyi, showing that innovation can continue alongside the traditional.

Yoruba Beadwork in the Americas has five subsections: History, The Cultural Values Encoded in Beads, Bead Arts in Cuba and the U.S., Yoruba Beadwork in Brazilian Condomínio, and Beads of Identity in Salvador de Bahia, Brazil. There is, in fact, a considerable Yoruba population in the Americas—the descendants of former slaves. About two out of every five slaves who were transported to the U.S.A., Cuba, and Brazil between 1500 and the mid-19th century were Yoruba, and among their continuing cultural traditions is the use of beads. One striking use of beads that seems to be unique to this group of Yoruba is to embellish the aprons made for the sacred *bata* drums. It is fascinating to see the richness and diversity of what one might term “overseas Yoruba” beadwork. There are all sorts of pictures including bead stalls that show what is on offer and others that show transatlantic versions of the African objects seen in the earlier section.

The catalogue of 70 objects which forms the final section of the book is fully illustrated and contains full descriptive notes. The objects are all of African

Yoruba origin, and almost all of them are from the Fowler Museum of Cultural History's own collection.

To sum up, we have here a bead book which is a truly important and well-researched work. At the same time it is full of amazingly beautiful images... a real eye-opener to the richness of the Yoruba tradition which will inspire any bead researcher or beadworker.

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*Flights of Fancy: An Introduction to Iroquois Beadwork.*

**Dolores N. Elliott.** Iroquois Studies Association, Inc., Johnson City, New York. 2001. 26 pp., 83 color figs., 3 B&W figs. \$30.00 (soft cover).

For over 200 years, the Iroquois have been producing beadwork for sale to tourists at such places as fairs, pow-wows, and major attractions, most notably Niagara Falls. Commonly called "beaded whimsies," these were produced by the tens of thousands and came in a myriad of forms, from relatively simple small pincushions to large and elaborate creations. On some the decoration was relatively plain; on others it can only be called "extravagant." This publication honors and celebrates the creativity of the Iroquois beadworkers and their wonderful creations.

Dolores begins with a brief account of how she came to admire this form of Native American beadwork and amassed her extensive collection of over one thousand pieces. There follow summary statements on The Iroquois, the History of Iroquois Beadwork, Beadwork as Souvenirs, and The Earliest Beadwork. The remainder of the spiral-bound book is devoted to the different forms and functions of whimsies which are grouped into four categories: pincushions, wall hangers, flat cloth pieces, and

clothing. Unfortunately, these are not very well thought out and there is much overlap between the different categories causing unnecessary confusion for the reader. Furthermore, the "flat cloth pieces" category does not appear further on, apparently having been replaced by the heading "Containers and Purses," not all of which are flat.

Pincushions are the most common whimsies and have a wide range of forms from round to heart-shaped to multi-lobed as well as being in the form of shoes and boots. While the bulk of these are unifacial (no decoration on the back), there are two forms which were made in the round: birds and strawberry emeries. The wall hangers include whiskbroom holders, match holders, picture frames, wall pockets, horseshoes, and canoes. The "Containers and Purses" section encompasses purses of several forms as well as hanging vase-like containers. The clothing category includes Glengarry and round caps, belts, moccasins, and skirts, as well as flat purses. The different forms are amply illustrated in the numerous color illustrations which generally depict specimens from the author's collection.

In addition to describing the different forms within each category, Dolores also provides information on the two principal beadworking styles, the materials used, the presence of words and dates on many specimens, the intended uses of the objects, and their dating. A bibliography lists suggestions for further reading.

Neglected by scholars and collectors for many years, whimsies have recently caught the public's attention and have become much sought after. This publication will allow the ever-growing hoard of enthusiasts to better understand and appreciate these distinctive and colorful mementoes.

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