

types of ornaments (beads, pendants, and amulets) and the sites at which they have been found. In this section she also tries to link the emergence of specific types of amulets to changing social, political, and religious systems. While the discussion is somewhat disconnected and is not fully supported with references, it does raise some important issues that need to be pursued through future research. Perhaps the most important themes relate to internal trade and exchange networks and linkages to external regions.

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South East African Beadwork, 1850-1910: From Adornment to Artefact to Art.

Michael Stevenson and Michael Graham-Stewart (eds.). Fernwood Press, Vlaeberg, South Africa. 2000. 192 pp., index. South African rands 295.00 (about \$32.00 + postage)(hard cover).

In this book, the beadwork and many of the archive illustrations are from the collections of the editors. Sandra Klopper, of the University of Cape Town, has contributed an Introductory Essay. This has the subheadings: Early Collectors; Beads vs. Indigenous Materials; The Changing Fortunes of Beads; Fashion vs. The Symbolic Use of Colour; Looking for Meaning in Style: Ethnicity vs. Regionalism; The Creative Role of Women; The Role of Beadwork in the Articulation of Male and Female Power and Influence; and Revisiting the Past: Proud Owners of Beadwork in the Late 20th Century.

Most of the pieces are without documentation and are identified by analogy with other published material, though some do have the collector's documentation, such as those acquired by Alfred John Gregory who was in the Cape Colony between 1891 and 1914, some of that time as Medical Officer of Health. Most of his pieces are attributed to the Mfengu, otherwise known as the Fingo. This leads me to raise the matter of the two maps in the volume which have

been taken from *An Atlas of African History* by J.D. Fage. "Fingoland" is shown on the first map, along with a few other tribal areas, but there is no indication on either map of where the Drakensberg range is, even though a number of the beadwork pieces are attributed to this area. It really would have been better to use maps with far less detail (much of it irrelevant to this book), but showing the tribes and areas referred to in the text, and using, for example, Mfengu rather than Fingoland.

The endnotes appear to be designed to incorporate a bibliography so, while authors and titles are indeed given, it does mean that the reader may have to search backwards through the notes to find the relevant title. A properly arranged bibliography is a surprising omission. The index is comprehensive and well laid out.

The pictures of the actual beadwork are of excellent quality and presented in a straightforward manner, whether in total view or in detail—prime requisites for studying beadwork appearance and technique. They are grouped by area, tribal attribution, and object type. Sandra Klopper's Introductory Essay, accompanied by archival illustrative material, some of it from Michael Graham-Stewart's collection, provides a logically arranged and clear background to the whole subject of South African beadwork. As a visual presentation of an insufficiently known assemblage of African beadwork, this volume will be useful as a tool for further research.

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Ancient Glass in the Israel Museum: Beads and Other Small Objects.

Maud Spaer, with contributions by Dan Barag, Tallay Ornan, and Tamar Neuhaus. The Israel Museum, P.O. Box 71117, Jerusalem 91710, Israel. 2001. 384 pp., 51 color plates, 101 b&w figs., notes, indexes. \$93.00 + \$24.00 shipping (paper cover).