squaw" stitch, the negative connotations of which prompted the suggested renaming to "lane stitch" by Bill Holm. An illustration of the "lazy stitch" shows equally numbered beads in rows with even edges (Orchard 1975:151), which style of beading does not appear to be present in Peranakan beadwork. Cheah's source material (Van Horn 2006:60) shows a number of parallel rows of four beads, which groups of rows are worked at 90° angles to each other to create a basket-weave pattern, an unusual use of the lane stitch. Examination of a photograph sent to me by Cheah upon query does not show an appreciable number of parallel rows of similar length and, instead, shows a stitch perhaps best described as a random fill-in stitch. In any case, it is not lane stitch and it's unfortunate that this term is now associated in print with Nyonya beadwork.

Phoenix Rising is lavishly illustrated with over 200 photographs showing a diversity of forms from slippers, wallets, purses, belts, and ceremonial accouterments such as headdresses, collars, handkerchiefs (*sapu tangan*), and shoulder pieces (*sangkot bahu*) to items associated with the wedding chamber such as mattress panels, mirror covers, pillow ends, and curtain ties. Several period photographs show people wearing many of the items pictured in the book and often they are named individuals, rather than anonymous stand-ins for the larger culture, increasing the sense of the personal that Cheah's book warmly conveys with its frequent reference to oral and family histories. Her exploration of the nature of the bead trade in and around the Straits is enlightening and her dissection of Peranakan Chinese culture, its place at the heart of 19th-century international trade in Southeast Asia, and our peek into the daily lives of its women who left no written histories of their own is engrossing. *Phoenix Rising*'s flaws are few and the contribution Cheah makes to the study of this material is extensive, both broad and deep.

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This publication contains the papers presented at the Borneo International Beads Conference held in Miri, Sarawak, Malaysia, 9-10 October 2010. The *Journal* was available at the conference and the organizers need to be congratulated for the photos as well as the speedy production of the *Journal*. In fact, they should be congratulated on the overall excellence of their first International Conference.

The presentations can be divided into three main categories:

1. Improving the quality (and, in turn, marketability) of local beadmaking;

2. Bead culture, past and present, in Borneo; and

3. Bead culture in Southeast Asia outside Borneo.

Improving the Quality of Local Beadmaking

The article by Nor Azmah Ad Kadir et al. focuses on the technical development of the ceramic bead industry in Lawas, Sarawak. The Ministry of Rural and Regional Development under the One Village One Product programme enabled a group of local villagers, living near a good source of local clay, to improve the quality of their clay beads and glazing as well as to increase their production capacity.

Yekti Kusmartono, the author of "Jatim Beads: From Trash to Treasure," writes about the skills of Indonesian glass beadmakers who use recycled glass to make very good copies of Venetian and other beads valued by the people of Borneo. As a result, there is now a thriving cottage industry in East Java and Yekti has developed a fashion bead-stringing group which produces elegant necklaces and earrings.

Reita Rahim tells how, in spite of misfortune (loss of land) and the arrival of cheap plastic and glass beads, the indigenous minorities, the Orang Asal of Peninsular Malaysia and the Rungus of Kudat, Sabah, have revived the making and selling of organic beads. This is partly due to eco-conscious buyers wishing to buy natural products uncontaminated by chemicals and a wish to buy from fair-trade sellers. Ms Rahim began The Indigenous Peoples' Stall (Gerai OA) in 2004 to aid Orang Asal communities in revitalizing and marketing their craft heritage. Through interviews with elders and craftspeople, she has documented the traditional knowledge of what powers an organic bead might have. Valuable information, including tables, tells us of the various seeds, stems, roots, shells, bones, teeth, and tusks that are, or have been, used to make beads. The Orang Asal people have a great love of ornamentation. They have started to include plastic, bought or recycled, as well as other materials into their ornamentation.

Bead Culture, Past and Present, in Borneo

"Bead Culture Today" by Heidi Munan, one of the principal bead experts of Sarawak, provides a condensed history of the origins and value of heirloom beads. As a long-time resident of Sarawak, her local knowledge adds interest to her stories and her hopes for future bead industries.

The paper by Eileen Paya Foong and Terry Justin Dit, entitled "Importance of Preserving Memories," tells a fascinating personal story about important old beads owned by one Dayak family. It is an historical look at marriage practices and slavery in Kayan and Kenyah communities.

Ipoi Datan, an archaeologist and Director of the Sarawak Museum, presents an overview of sites in Sarawak where beads have been found. Good descriptions of the types of bead excavated, including beads from animal bone and teeth, are given but the writer assumes the reader understands concepts like "late Neolithic" but the use of calendar years may have been easier for non-archaeologists.

Together, these articles provide a great overview of the beads of Sarawak.

Bead Culture in Southeast Asia Outside Borneo

Cheah Hwei-Fe'n, an Australian academic, has written about the Chinese influence on Nyonya beadwork. Various techniques used to produce the amazingly colourful household articles made from small seed beads are described. A discussion of the design influences in various areas shows the possibility of western influence. It is disappointing that there is not more discussion of the size of the beads used as I think some were very small and may have been the same beads used in European beaded bags of the 19th century. Finally, the article describes the changes happening in present-day Nyonya beading.

David B. Baradas's article "Bead Culture of the Philippines" alone makes the *Journal* worth purchasing. One of the important trading influences was the mining of gold in the Philippines and many gold beads have been found in archaeological sites. The indigenous bead culture of northern Luzon, especially of the Kalingas (but also the Gaddang, Isneg, Ifugao, Bontocs, and Illonongot), is described in great detail from past to present. A similar description of the mountain people of Mindanao tells us about the different religions, languages, and uses of beads in these cultures. The description of western research in the Philippines also is very informative.

Jamey Allen, who has international expertise in glass and other beads, covers the larger area of Island Southeast Asia. He discusses the difficulties in dating beads, the history of glass in these regions, and the value of specific beads to the people of particular areas: Formosa, Java/Indonesia, the Philippines, and Palau. The appendix on origins of heirloom beads is particularly informative.

Overall, participants of the Borneo International Beads Conference came away with a much better understanding of

the bead culture of Borneo and the broader Southeast Asian region. The *Journal* captures this information and makes it available as a foundation for future researchers.

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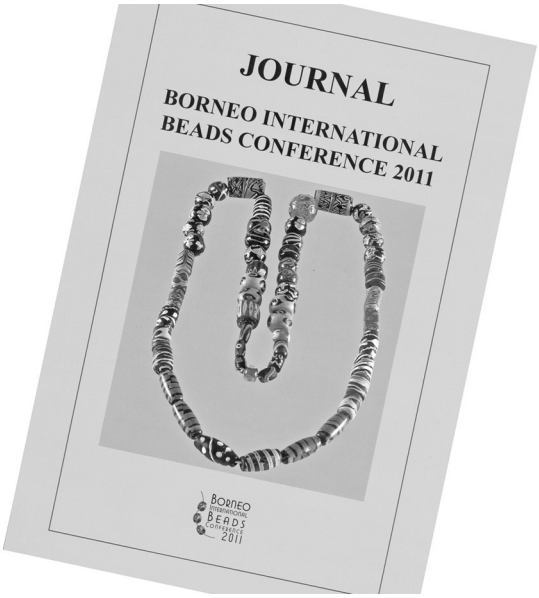
One might expect a bead conference held in Borneo to concentrate on Borneo or, at most, Southeast Asia, but 40% of the talks at the Borneo International Beads Conference 2011 held in Kuching, Sarawak, Malaysia, concerned beads and beadwork of the rest of the world. Many talks described beads and beadwork and their use and meaning in the context of the particular cultural group under discussion. This is a necessary first step as many of these groups are not widely known outside their country. Some talks also analyzed political and philosophical reasons for the interest or lack of interest and the understanding of beads and beadwork of indigenous cultures and how and why that is beginning to change. If this volume is read through and taken as a whole, one comes away with an intense appreciation of people's boundless ability to express abstract ideas in the physical world with beautiful objects. Peter Francis had it right: "It is all about the people." The following articles comprise the *Journal*.

The Significance of Beads in Kayan-Kenyah Customary Law (Adet Kayan-Kenyah 1994), by Henry Anyi Ajang and Anthonius L. Sindang

The authors present an excellent introduction to beads and their use among the Kayan and Kenyah peoples of Sarawak. They migrated from Kalimantan to Sarawak in the 18th century. Beads came from the Chinese and Bruneian Malays traveling up river to their lands to trade. Beads were scarce and so were valuable, being kept as heirlooms passed down the matrilineal line.

The use of beads and other items in social and ritual activities was an oral tradition for centuries and is complex and precise. The traditions were codified in 1994 as the Adet Kayan-Kenyah (Kayan-Kenyah Customary Law). The Kayan/Kenyah people have three social strata. The authors list what gifts are required for engagements and marriage according to the class of the individuals. Two tables list the types of beads and other items that must be offered to the offended party for breaches of taboos such as adultery or incest.



Rapid development in Sarawak often means cemeteries are affected and the deceased must be exhumed and reburied. This is a spiritually dangerous job for the diggers. The 1994 Adet has codified the restitutional articles that must be provided to each digger which include a bead bracelet made with very specific beads. These strengthen the person's spirit and protect it from misfortune.

Beaded Wedding Baskets of Southwestern Sumatra, by Peggy and Arthur Astarita

Beautifully beaded covered baskets are used in weddings and ceremonies celebrating rites of passage in southwestern Sumatra to present gifts to the celebrant. Dowry items are carried in these baskets in a procession to the ceremony site. The gift is removed, the basket returned to the owner and carefully stored until needed again. Unfortunately it is likely these baskets are no longer made and their use in ceremonies is less common than in the past.