

built up on the place of beads in Southeast Asian and other indigenous cultures and on the pressures in these cultures that are causing change in their use.

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African Dolls/Afrikanische Puppen: The Dulger-Collection.

Frank Jolles. Arnoldsche Art Publishers, Liststrasse 9, D-70180 Stuttgart, Germany. 2010. 176 pp., 166 color figs., 5 B&W figs. ISBN 978-3-89790-336-4. \$70.00 (hard cover).

This bilingual (English and German) book examines in detail 93 Zulu dolls that date to the second half of the 20th century. They were all collected by the author, Frank Jolles, in the 1980s and now form the Dulger-Collection housed in the J. & E. von Portheim Foundation ethnographic museum in Heidelberg, Germany. The oldest dolls in the collection are traditional ones that were used by Zulu girls during courtship; the remainder were made for sale in the tourist trade. Professor Jolles traces the roots of the dolls and their evolution into trade objects along with the historical, social, and economic conditions that led to their development.



The book begins with an introduction by Stefan Eisenhofer in which he provides the background to the

collection and its path to the Dulger-Collection. Jolles then explains how the political situation in apartheid South Africa (in which men moved to the cities to work, leaving women and children in rural areas in relative poverty) led to the commercialization of crafts as a means for rural women to generate income. He also tracks changes the doll makers made to create figures that would appeal to buyers who were mainly urban whites and tourists from abroad. For example, eyes were added whereas traditional doll's faces were featureless. Advice of culture brokers led some women to the making of bead sculptures which were meant for display and were entirely divorced from the cultural roots of their makers. Other women, such as those from KwaLatha, Keate's Drift (a map forms the inside cover of the book), determined that customers were interested in Zulu history, culture, and society so the dolls they made were based on traditional models and carried content. As Jolles collected he interviewed the makers and recorded full information about each figure or group of interacting figures (for example an *isangoma* [diviner] and her apprentice). As Jolles points out (p. 20): "To a greater or lesser extent, all of the dolls in this collection participate in interactive social relationships." Details incorporated in the figures identify their sex, clan, age, marital status, and social relationships.

Jolles next examines the historical function of dolls in Zulu society beginning with clay dolls that fall into two categories: those for (and made by) boys, which are mainly toy cattle, and human figures made for girls by their mothers. He then moves on to discuss dolls made of cloth and beads, including explanations of possible meanings of some of the beaded patterns. He notes how the first changes that moved away from traditional courtship dolls occurred in headdress styles and the addition of eyes. The next developments included adding legs, arms, and various items of clothing along with miniaturized beadwork pieces, thus transforming the dolls from the abstract symbolic forms of courtship dolls to realistic figures which sometimes were constructed in sizes far larger than the traditional prototypes. Eventually some accurately detailed figures, which Jolles calls "character dolls," were actual depictions of particular people.

The plates section is made up of a full page image of each doll or group of dolls. They are grouped by type: traditional courtship dolls; maize-cob based rag dolls made by young girls as toys; cob cattle; clay dolls; transitional dolls which still retain basic features of the traditional courtship dolls; transitional developed dolls which still

retain some traditional features; and “character dolls,” independent creations depicting people from Zulu society without reference to courtship dolls. It is followed by what may be the most useful section of the book for researchers. It provides full descriptions of each doll including information Jolles gathered while collecting the dolls and is filled with a wealth of detail about Zulu dress, beadwork, and behavior. An appendix adds further information about these subjects. Observant Zulu beadwork enthusiasts working on identifying pieces from this period and region will be able to use the descriptive section of the text to identify some beadwork styles and the areas they came from. For example, the traditional doll in Plate 36 is described as having an “*umemulo* [‘coming of age ceremony’] hairstyle called *ufezela*, ‘scorpion,’ on account of the similarity to the curved tail of the scorpion.... The red, white and black beadwork motif and white apron with pointed chrome studs suggest an origin in the Upper Umvoti district just south of Msinga” (p. 133).

This book is a highly valuable resource for researchers interested in mid- to late-20th-century Zulu dolls from the Tugela region along with associated dress, customs, and beadwork.

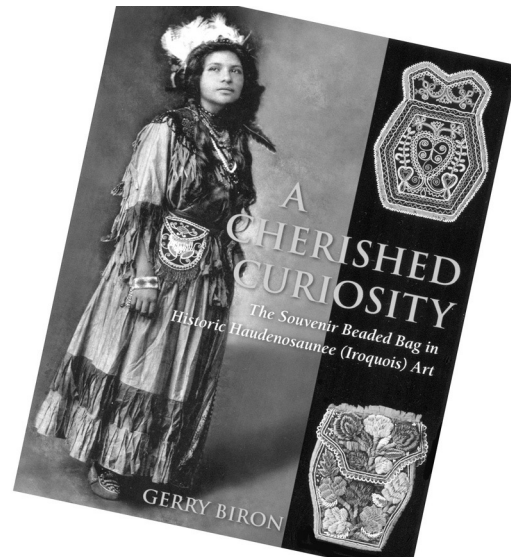
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Cherished Curiosity.

Gerry Biron. Self published, P.O. Box 250, Saxtons River, VT 05154-0250. 2012. i-vii + 184 pp., 158 color figs. ISBN 978-0-9785414-1-5. \$34.95 (cloth).

For years, in times when the focus of attention was firmly placed on Native American beadwork arts of the Great Plains and other cultural areas, the attractively designed beadwork purses made in the North American Northeast went largely unappreciated and were widely dismissed as kitsch “souvenir art,” devoid of any great ethnographic or even artistic value. Not only were these purses vastly underappreciated, they were also very much misunderstood, being routinely dated by authors, museums, collectors, and auction houses as several decades later than their actual date of manufacture by the various Haudenosaunee (Iroquois) groups of New York state and eastern Canada. To

a large extent, some of the myths and misinformation have persisted. Gerry Biron’s new book, *A Cherished Curiosity*, goes a long way to setting the record straight.



Divided into five main chapters and lavishly illustrated in full color with examples of early Haudenosaunee purses and related ephemera from Biron’s own private collection, the book is beautifully designed and visually appealing.

The opening chapter provides an introduction to the emerging tourist market, and European or Euro-American demand for exotic souvenirs of travels in the American Northeast, discussing the establishment of Niagara Falls as a locus for the sale of a whole range of Indian-made curios expressly designed for the non-Native market. To the honeymooners and other visitors to the falls, these objects were at once exotic and fashionable, giving rise to a fascination for anything “Indian.” Reacting to this demand, a number of repositories of Indian goods sprang up, especially following the opening of the Erie Canal in 1825, an event which gave rise to a population surge in western New York state and opening regions further west to settlement.

The chapter is illustrated with a number of interesting period views of stores such as Mason’s Indian Bazaar, the Six Nations Indian Store, and Dean’s Metamora Indian Depot, all purveyors of beadwork and decorated bark articles at Niagara Falls for the early tourist market.

The second chapter examines traditional design motifs found on the earliest Haudenosaunee purses, including the double-curve, celestial dome (sky dome), heart motif, and other recurrent imagery inspired by indigenous cosmology and flora.