

clearly been a labour of love, presenting research carried out over several decades.

An introductory chapter discusses the history of the Great-Lakes-style bandolier bag with its origins in a variety of earlier styles of hide pouches, some with applied quillwork decoration, their form perhaps inspired by European military bags and pouches with straps.

The second chapter analyzes the different forms of construction and styles of decoration of the *gashkibidaagan*, including details of the main front panel, usually incorporating the bag compartment, the opening of which may sometimes be reduced to a small pocket at the top, though on some later examples being just a decorated panel serving no actual function other than as a decorative accessory.

Also described is the treatment of the strap which may sometimes consist of two separate halves, though it is frequently sewn together as a single, continuous band. The various styles of woven tabs or bead-strung fringe decoration used along the lower edge of the main panel are also discussed.

The choices of materials available to the Ojibwe makers of *gashkibidaaganag* are also studied here, including a range of textile fabrics: woolen cloth, velvet, plain or printed cotton, bias binding for edgings, wool yarn for tassels, as well as the choice of glass seed beads, faceted *Sprengperlen*, and other beads obtained through trading outlets.

Chapter 3 discusses the rich repertoire of beadwork designs used, some traditional and age-old in origin, others influenced by designs from other tribes or the non-Native world. Geometric compositions and repeated linear border designs such as zigzags and so-called “otter tracks” were important traditional motifs to the Ojibwe, with origins in twined fiber bags, and these forms of decoration persisted well into the 20th century, while even early-style woven bandolier bags sometimes borrowed from European textile design sources such as patchwork quilts. Bold floral motifs as used on the later, larger *gashkibidaaganag* were routinely observed by Native beadwork artists from the local flora, including vines, tendrils, American white water lily, bunchberry, and broad-leaf arrowhead.

Further chapters deal with the subject of bandolier bags in historic photographs, a great many examples of which are illustrated. Also dealt with is the marketing of Ojibwe beadwork by local businesses of the day, including trading posts, curio stores, county fairs, and expositions.

The author goes on to present a series of reminiscences about *gashkibidaaganag* and their role in indigenous Native communities, and the efforts of specific collectors, entrepreneurs, and trading post owners to collect, preserve, and even document these magnificent beaded artworks from a range of Minnesota Ojibwe reservations: Grand Portage, Leech Lakes, Mille Lacs, Red Lake, and White Earth. Included in this section are examples of bandoliers by contemporary makers including Maude Kegg and Batiste Sam (Mille Lacs), Melvin Losh (Leech Lake), and Ellen Olson and Marcie McIntire (Grand Portage). In this respect, the art of making *gashkibidaaganag* is very much an ongoing Ojibwe tradition and looks set to continue well into the future.

This extraordinary 266-page publication is impeccably well researched and lavishly illustrated throughout with a wealth of color images of some of the finest extant beaded bandolier bags in museum and private collections, as well as a mass of historic photos of bags in use, both indigenous and non-Native.

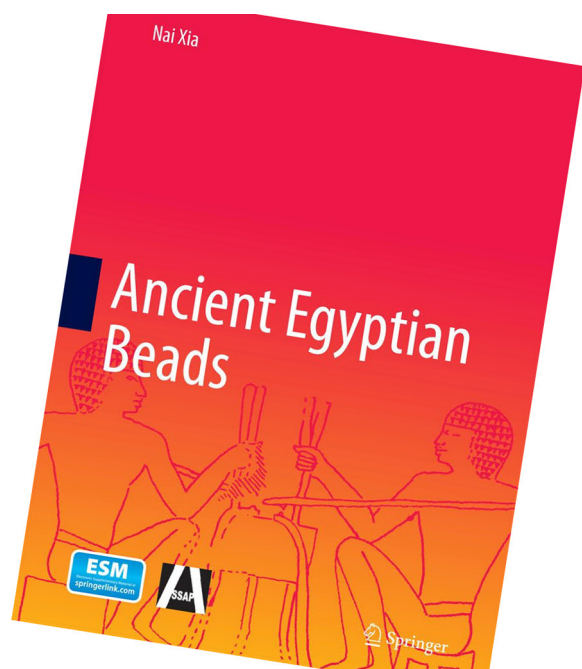
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Ancient Egyptian Beads.

Nai Xia. Springer-Verlag, Berlin and Heidelberg, 2014. xiii + 174 pp., 20 B&W plates. ISBN 978-3-642-54867-3. \$129.00 (hard cover).

Although this work was published in 2014, its inception dates back to 1938 when Nai Xia, a Ph.D. student from China, saw the research potential in the ancient Egyptian beads housed at the University College London and chose this as his dissertation project. When UCL was closed at the onset of World War II, Nai Xia returned to China and completed his dissertation there in 1943. He received his degree in 1946. The dissertation then sat on a library shelf until two UCL directors – seeing its research potential – began the task of editing and retyping it for publication. That finally happened 70 years after its completion. Thus, the material is dated in varying degrees but still remains the principal work on ancient Egyptian beads and pendants.

Following a Foreword and Preface which provide a background to this work, the book is divided into four parts:



1) Introduction, 2) Technical Methods of Bead-Making, 3) Classification and Corpus, and 4) Chronological Survey. The Introduction extols the Archaeological Value of Beads, explains the Scope of the Study, describes the Method of Registration and the Mode of Treatment, and concludes with Nomenclature and Identification of Materials.

Part II provides details about the techniques used to produce beads of glass, stone, pasty materials (faience as well as blue frit, “frit,” pottery, clay, and vegetable paste), metal, and miscellaneous materials. The latter include bone, coral, ivory, resin (including amber), reeds, mollusc shell, ostrich egg shell, mother-of-pearl, and wood.

In Part III, the author points out the shortcomings in existing bead classification systems, including that of Horace Beck and several others, and proposes a new one coupled with a new corpus scheme, the basic unit of which

is the “type.” In this system, classification provides a basic framework for ordering beads while the corpus records the extent of variation within each type or subtype.

The Chronological Survey is extensive and takes up the second half of the book. It begins with the Prehistoric Period and ends with The Greco-Roman Period. The author concedes that since the chronology is based primarily on the Petrie Collection, some bead types are likely not represented or not represented in all their principal periods. He also points out the problems with the dating of the beads, noting that often a tomb is dated by all the funerary objects and then the beads are dated by the tomb. This results in the temporal range of a specific bead type being “unnecessarily extended a great deal.” In addition to a detailed discussion of the beads that typify each of the nine chronological periods, Nai Xia provides information about bead use, the arrangement of beads in necklaces, and the stringing material.

Illustrations are restricted to 20 B&W full-page plates of line drawings which comprise the Bead Corpus and illustrate all the recorded bead and pendant forms for each material group. These were clearly derived from photocopies of the original drawings in the dissertation so aren’t the best quality but are adequate for their intended purpose.

While this book is dated, it still contains a wealth of information about the perforated ornaments utilized in Ancient Egypt from their introduction during the Neolithic Period through to the end of the Greco-Roman Period. Unfortunately, the high price of the volume will keep it out of the hands of many researchers who would find it useful.

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