



THE BEAD FORUM

Newsletter of the Society of Bead Researchers

Issue 70

Spring 2017

Sing a Song of Beads

Heidi Munan

Beads played, and still play, an important part in indigenous Borneo societies. They serve as personal adornment and a lot more. Beads are wealth, status symbols, dowries, child-naming and grave gifts, ceremonial and ritual paraphernalia, and trade goods. Until the middle of the 20th century, beads were acceptable currency in the more remote “upriver” regions.

In Sarawak, a Malaysian state in north-western Borneo that takes up about one-fifth of the island, the main “bead fanciers” are the loosely termed Orang Ulu (literally “upriver people”). Different groups have different ideas about and attitudes toward beads. New beads are bought and collected, but no elderly Kelabit or Kayan lady would mistake a new *lukut* for an ancient one (Figure 1). “This one is very pretty, but it’s just a bead,” they say; “this one here is a *good* bead!”

“Good” beads are worth a lot of money, and more than money, beads demonstrate status. In strongly stratified societies this is important. Wealthy aristocratic ladies rival each other in the possession of high-value beads. A person in severe financial difficulty might have to decide between selling beads, antique jars, or land; these are the three kinds of property that give respect to the owner and shame to the one who has to sell them.

Relatives will even resort to litigation to recover a high-value bead lent for a ceremony and not returned, or declared “lost.” Such suits are usually brought before the longhouse elder and heatedly argued for hours on end. If he can’t settle the dispute, it is taken to a higher level. The District Office books of the early 20th century contain records of such cases which dragged on for months,

even years. Neither side was prepared to give in. Besides the value of the beads in question, personal pride was also at stake.

Bead Songs

All Borneo societies have some musical tradition, instrumental or vocal. Songs may be lengthy ballads about the mythical heroes of old or episodes of oral history,

or shorter songs about family life, love, and current events. If one of the shorter songs is particularly apt, it will be memorized by many skilled singers and remain part of the evening entertainment in the longhouse long after the original composer has passed away. This, anyway, was the situation before radios and TVs.

In the early 1970s, Carol Rubenstein, an American researcher who also happened to be a poet, undertook a major project to collect traditional songs all over Sarawak. She was supported by the Sarawak Museum, but the arduous treks, the often very simple living conditions, and the



Figure 1. Valuable old *lukut*. The tattooed thumb is a mark of high rank (photo: Heidi Munan).



Figure 2. Kelabit ladies wearing their distinctive beaded caps (photo: Valerie Mashman).

many disappointments with weather, transport, and interpreters were all borne by the courageous lady herself. She taped songs in many languages, to be later translated, and then edited and adjusted to transmute the word-by-word renditions into poetry.

The following “songs” are all taken from the Kelabit section of the first published version of Rubenstein’s (1973) work. None of the songs is about beads from beginning to end, but all make the point that beads are important in all aspects of life. Their value comes up everywhere, even in the love songs, or the “mocking songs” most likely inspired by jealousy. A rich high-born person is “good,” a wealthy community is “good.”

The location of the recordings, as indicated at the end of each selection, is usually Bario, the main town of the Kelabit highlands. Until quite recently it was only accessible by small plane – weather permitting – or a four-day jungle trek. The sub-titles are inserted by the author of this article.

Love Songs

[...] “I think of a lover I had when I was young
The lover I used to tease slyly,
Whom I used to ask to give me beads....”

Composed by Pun Raja of Kuba’an,
sung by Pun Fred of Bario
☺ ☺ ☺

[...] “My family is not good enough
For me to know your family in the longhouse, my
dearest
I wish I were wearing a fine bead cap [Figure 2]
Covering my head,
I wish I were wearing fine clothes,
I wish I were wearing a belt made of four strands of
beads....”

Composed by Sinah Rapuding of Bario,
sung by Pun Fred of Bario

Status/Boasting Songs

Describing a “good” longhouse where there is plenty:

[...] “... the young women sit stringing fine old beads,
making their caps [Figure 3]
joining beads around a hole at the crown
the small *pudun* beads, strong in colour,
stand out among the others.”

Composed by Pun Raja of Kuba'an,
sung by Pun Fred of Bario

☺ ☺ ☺

[...] “...My father can have whatever he wishes, like
someone in the old stories
Effortlessly he has the finest beads for a cap to cover
the head
Effortlessly he has three great dragon jars
Effortlessly he has buffaloes eating grass and clearing
his lands,
Effortlessly he has cows standing in his fields
Effortlessly he has a huge pig eight handspans around.
If anyone asks who is the singer of this song,
Say it is I (Dayang), high-born owner of the finest
tanga'an bu'ung beads,
Balang Tamagong is the name of my father
My mother is high-born, owner of the finest *tanga'an*
beads....”

Composed by Sanamu Raih of Kuba'an and Bario,
sung by Pun Fred of Bario

☺ ☺ ☺

Uncharacteristically, this song is sung by a man:

“I have everything there is to have
I have money, the government flag, beads and jars,
When I approach the thunder rolls
[...] I have everything – all my walls are lined with old
jars
So many bead caps hang from hooks on the rafters
That the beam falls down from their weight.
That is why I have dropped my old name of Balang
Tamagong
And taken a new name, my third name:
King of the Rajahs.”

Composed by Rajah King of Kuba'an,
sung by Pun Fred of Bario

☺ ☺ ☺

Composed after a victory, when bringing back enemy
heads:

“...We will raise the *ulung bao* so the heads will hang
From the bamboo set on the tree trunk, with beads
also hanging



Figure 3. Kelabit cap (photo: Freddie Ting, Tree22's PhotoBlog).

... pigeons and woodpeckers come to rest on it
The high *ulung* which strangers see from far away
Strangers who come to sell beads
In exchange for pigs, and deer with long horns....”

Traditional, sung by Pun Fred of Bario

☺ ☺ ☺

[the hero's mother] “... strings bright *aki* beads
Stringing again and again the *aki* beads
Small as the eggs of a lizard,
And stringing the round *lapudun* beads
With holes straight through the centre
Those beads with holes not perfectly straight
She throws down through the floor board
And they fall on the backs of the pigs (rooting under
the house)
And roll off, for chickens to peck at....
[the hero] ... his necklace is a bundle of strands
Small white beads that look like bone
His necklace gleams also with rust-coloured *alai* beads
It is rich with green *alat bayung* beads, beautiful to see
With rare *labang pagang* beads
And with *lukut bala* beads bought from the Malays of
Brunei....”

Traditional, sung by Niar Ayu of Bario

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Mocking Songs

[...]”... yes, Ramat, daughter of Balang Tuan
Everybody has heard about how many clothes you
have
Covering the floor so that you fall into piles of them
Piles of garments sewn all over with fine beads
And that you have so many antique crocodile jars
You step in them as you go.
But if you are so wonderful,
why can you not catch the young tiger (eligible
bachelor)
the young tiger at the longhouse of Ulung Palang?....”

Composed by Salang Tabaran of Pa Bangar,
sung by Ngalinuh Karuh of Bario
☺ ☺ ☺

[...] “How fine is Lapu Sakai of Liang Ra’an Liwan –
Fine with her tattoos, that stupid woman
Fine with thick bunches of silver earrings
Fine with many necklaces around her neck
Fine with her bright cap of *kih* beads....”

Composed by Ayang of Pa Dalih,
sung by Ngalinuh Karuh of Bario

Sad Songs

A young mother laments her own death:

“...Then they give a sign to lift the coffin
Holding me, Dayang, dead inside
They tied around each finger and on each toe
A different kind of *tunga’an* bead....”

Composed by Sina Ngalawan Raja of Kuba’an,
sung by Pun Fred of Bario
☺ ☺ ☺

A deserted wife:

“...Which of you rich women will be the next poor
wife
To take the place of Dayang in my house?
I was a woman who wore a cap of orange *alai sia* beads
Who wore, around my neck,
Many strings of green beads.
They are all gone now, sold by him
To buy rice for the feasts to honour the dead,
To feed guests who came to the house to the feast
The house of my former husband, Tagung Raja.
This is the end of my song.”

Composed by Sinah Liwang Aran of Ramudu,
sung by Ngalinuh Karuh of Bario

Kayan Welcoming Song

The Kayan bead song belongs to the tradition of the Kayan people living on the upper Baram and Rajang rivers in Sarawak, and also in adjacent parts of Kalimantan. Their singers are skilled in reciting old and usually very lengthy ballads, but there is also a specialist who can compose impromptu songs to welcome special visitors. On ceremonial occasions the visitor has to be presented with a glass of rice beer, and he is only properly “respected” if a lavish praise-song is performed before he downs the drink.

I was on a research trip “up the Baram,” and on this particular occasion we had been photographing, discussing, and talking beads all day long. After dinner, we were specially admiring the bead collection of the longhouse chief’s wife, Mdm. Hinan Tijan (Figure 4). To really mark the occasion, the lady then invited one of the veteran singers to “tell” a string of beads to explain them to me, the “lady from the rivermouth.”

The singer sang one stanza at a time, then all present repeated the last line as a chorus. The



Figure 4. Mdm. Hinan Tijan and her beads (photo: Heidi Munan).

audience was mostly female, but men also joined in. The somewhat fulsome praise of the hostess and the visitor is part of the convention, as is the exaggerated humility when describing the longhouse. My friend and interpreter, Mdm. Aria Turan, replied in the correct manner by praising the longhouse to the skies and apologizing for our humble presence. More rice beer made the rounds, and much fun was had by all.

This song was recorded 15 July 1998 in the Tuai Rumah's rooms, Long Laput longhouse, sung by Unyang Wan, translated on site by Mdm. Aria Turan, fully translated by Mr. Lah Jau Uyoh, senior government officer in Kuching. The present text has been slightly edited, some repetitions cut.

“These beads belong to the mother / Our mother Tijan
/ The beautiful one
Because she followed / The ways / of the noble
ancestors
That is why she owns / Precious heirloom beads /
In great abundance
This is a *lukut sekala* / That belongs to her /
The shining one
This bead is (reserved) for / The highest nobility /
Those with strong power
It was used in exchange (ransom) / For the life of a
warrior / A captive in war
There are many strings / Of (blue glass) *tubé* beads /
And strings of *lukut tavei*
Hinan Tijan / The beautiful one / Has lots of them
She also has bracelets / That cling closely / To the
wrists and ankles
There are also (yellow) *lavang pagang* beads / Used to
complete the necklace / Belonging to the
beautiful one
Beads their grandmother / Devung, gave to them
(Tijan and her sisters) / A long time ago
They kept the precious things / Not a single one has a
fault in it / Because their mother valued them
greatly
[Tijan] treasures these heirlooms / Which are
expensive / Extremely dear
She showed them / To the lady / From the rivermouth

(the visitor)
I don't really know / All the names / Of these
lukut beads
Only the wise people / From long ago / Know all
these names
Not many people / Have such beads / Nowadays
Hinan Tijan is the only one / Who still owns /
Beautiful things
The rest of us, common people / We cried when our
house, up to the roof / Got burnt down
Also burnt / Were the old beads / From our
grandparents
Only Hinan Tijan / Can afford to buy / More
lukut beads
That is why she has / Those which we talk about /
At this time
Here is one string / Of *juk inang* / A kind of *tubé* bead
There are many / Around the neck / Of the highest
ranking woman
The wife of the longhouse chief / Who gives advice to
the common people / Every day
This is all / I want to say / With my mouth
Because you asked me / Asked me sweetly /
Beautiful lady
You came up to the longhouse / Beautiful lady /
During the dry season
Beloved one / We have only wild ferns / To eat with
the rice
This is the regret / Of our mother Tijan / And the
senior members of the longhouse....”

The song ends with several stanzas to apologize for the poor longhouse, poor fare, poor company, etc., all of which were, in fact, excellent.

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5th Borneo International Beads Conference (BIBCo) 'Our Universal Beads'
Fri 13th to Sun 15th October 2017

Unraveling the Glass Trade Bead Sequence from Magoro Hill, Limpopo Province, South Africa

Farahnaz Koleini, Linda Prinsloo, Wim Biemond, Philippe Colomban, Anh-Tu Ngo, Jan Boeyens, Maria van der Ryst, and Koos van Brakel

Between 2010 and 2012, the Archaeology Unit of the University of South Africa carried out surveys and excavations at Magoro Hill, a site in South Africa's Limpopo Province (Figure 1). In total, 1,557 glass beads were recovered. One of the main challenges that confronted us was to unravel the glass trade bead sequence. Like many other hills in northern South Africa, Magoro Hill served as a location for the performance of rainmaking rituals by early African farmers since the first millennium AD. This is corroborated by the recovery of ceramic sherds associated with these ceremonies. Incontrovertible evidence for permanent settlement only comes from the second half of the 18th century, when the hill was occupied by the Magoro chiefdom, a Venda-speaking community which erected all or most of the stone-walled terraces lining the steep slopes of the hill. The glass bead assemblage could, therefore, have been derived from different periods of occupation or use of the site. As is well known, early glass beads imported into southern Africa came from Asia, principally India, and would have reached Magoro Hill via the east coast (Indian Ocean) trading network. From the 16th century onwards, however, as the European colonization of Africa gained momentum, the focus of the bead market and trade shifted towards Europe.

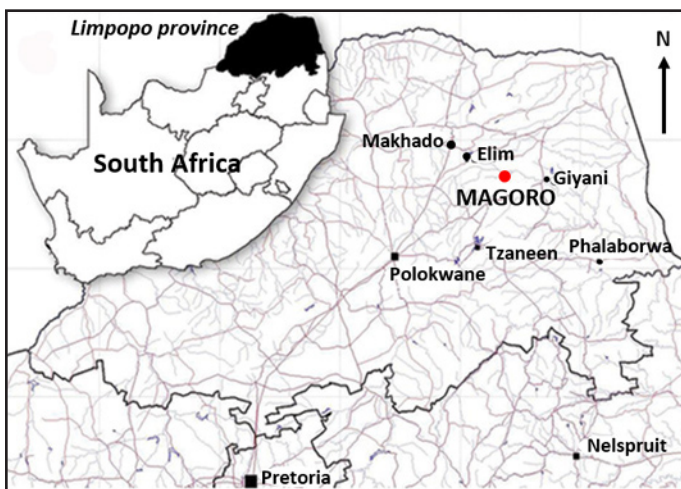


Figure 1. Map of Magoro Hill in Limpopo Province, South Africa.

To resolve this issue, a representative selection of the beads (97) was studied non-destructively by classifying them according to morphological attributes, supplemented by Raman analyses and XRF measurements, which provided information about the chemical composition and nanostructure of the glass. The initial morphological classification of the beads followed the temporally sensitive classification system developed by Wood (2011) for glass trade beads imported into southern Africa before the 17th century. Seven bead series, namely Zhizo (8-10th c.), K2 Indo-Pacific (10-13th c.), East Coast Indo-Pacific (11-13th c.), Mapungubwe (13th c.), Zimbabwe (14-15th c.), Khami Indo-Pacific (15-17th c.), and European beads (16th c. onward), were provisionally recognized among the beads. Of these, the 1,241 beads morphologically classified as European in origin constituted the largest group, followed by Mapungubwe (148), East Coast Indo-Pacific (78), Khami Indo-Pacific (40), Zhizo (19), K2 Indo-Pacific (17), and Zimbabwe (14) series.

Raman measurements separated the beads into four glass types by plotting the Raman wavenumber maxima of the bending (δ_{\max} Si-O) against the stretching (ν_{\max} Si-O) vibrational bands, the two main components of a glass spectrum occurring around 500 cm⁻¹ and 1000cm⁻¹, respectively (Koleini et al. 2016; Prinsloo et al. 2011; Tournié et al. 2012). The four types of identified glass were: 1) black beads with characteristic Fe-S chromophore peaks (black East Coast Indo-Pacific beads); 2) soda glass (Indo-Pacific series; European); 3) soda-lime glass (plant-ash glass of Mapungubwe, Zimbabwe, some Khami Indo-Pacific, and European beads), and 4) high-lead glass (European). The results show that not all the beads that were classified based on morphology fall into the correct glass type.

Raman also identified pigments and opacifiers, which are useful indicators of provenance and the production period of the beads. Fe-S chromophore (black), malayite (2nd phase), and tin oxide (an opacifier in the Mapungubwe and Zimbabwe series) were detected in the pre-European series. Jacobsite (black manganese oxide), lazurite/ultramarine, Pb-Sn-Sb

triple oxide, calcium antimonate, and lead arsenate (white) were detected in European beads, the latter two from the 17th century and 19th century, respectively (Tournié et al. 2012). Lead tin yellow type (II) is present in both pre- and post-European yellow and green beads. The presence of calcium antimonate and lead arsenate in some of the beads that were morphologically characteristic of the K2, Mapungubwe, Zimbabwe, and Khami series show that these beads are European. It is thus evident that a morphological classification of beads recovered from sites that include imports into Africa after the 16th century could be problematic due to apparent morphological similarities between earlier and later beads (Figure 2).

A selection of beads (61) from the 97 beads analyzed using Raman spectroscopy, representing glass types, different morphologies, and Raman spectra, were analyzed using XRF measurements. It was established that aluminum, calcium, uranium, and potas-

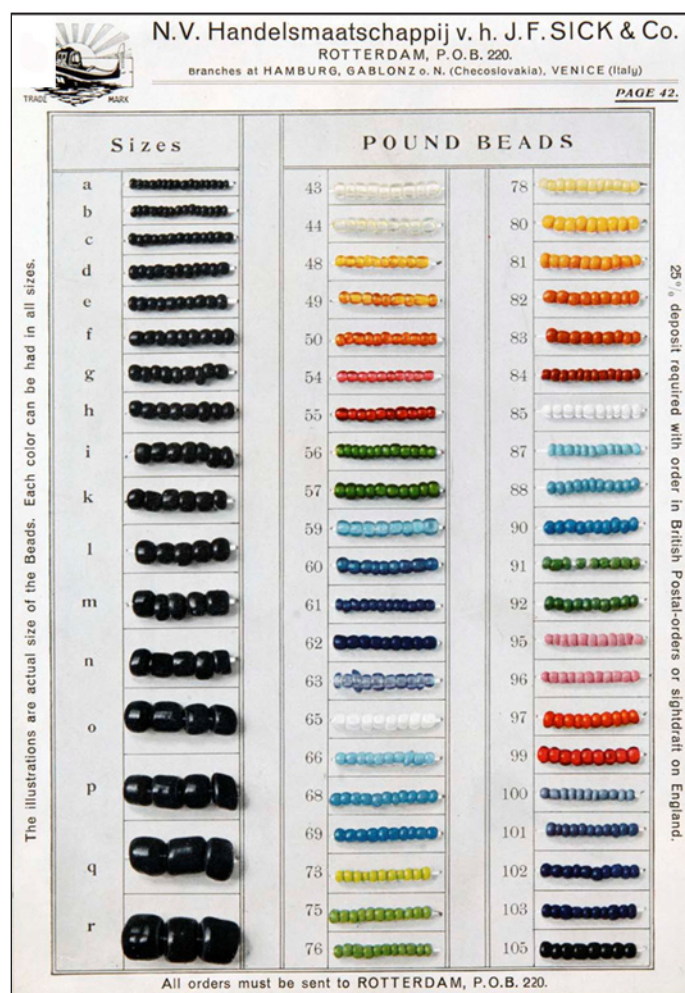


Figure 2. Bead sample card from J.F. Sick & Co. in the Tropenmuseum showing the similarity of European beads exported to West Africa in the early 20th century with the pre-European series in southern Africa.

sium content are useful markers for differentiating between bead types (Figure 3). Furthermore, antimony, arsenic (as opacifier), lead (as flux or combined with arsenic), and traces of silver accompanied by cobalt were only detected in European beads. The Magoro hexagonal European beads are potash-lime glass and differ in composition from the European-period Mapungubwe Hill hexagonal beads. Potash-lime glass was also detected by SEM-EDS in one of the recycled Khami Indo-Pacific beads in the peripheral line of soda glass grains.

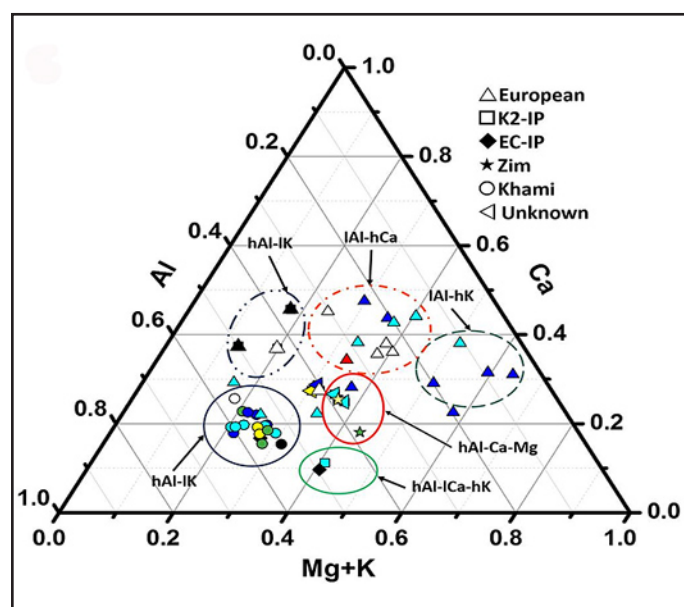


Figure 3. Ternary diagram of the beads analyzed using XRF.

This study demonstrates the use and archaeological application of Raman and XRF measurements to separate earlier imported beads from later counterparts by identifying glass nanostructure, as well as pigments and opacifiers such as calcium antimonate (CaSb_2O_6 , CaSb_2O_7), lead arsenate, lazurite, and Pb-Sn-Sb triple oxides, which were not used in bead series predating the 17th century. Results obtained from Raman and XRF measurements indicate that although some beads retrieved from Magoro Hill predate the 17th century and belong to the Indo-Pacific (K2, East Coast, Khami) and Mapungubwe series, the largest number of beads is of a later European origin. This ties in well with the settlement history of the site which suggests that it primarily served as a rendezvous for episodic rainmaking rituals until it became the stronghold and capital of a Venda chiefdom in the second half of the 18th century. While some of the European trade beads



Figure 4. Analyzed glass beads from Magoro Hill.

probably reached Magoro Hill from entrepôts in Mozambique off the eastern coast of Africa, others could have originated from new trading networks further south with Natal and the Cape Colony, which emerged after the settlement of Dutch/Afrikaans colonists on the northern South African frontier in 1848. Finally, the comparative analysis of the long bead sequence sheds new light on changing patterns in the availability, range, consumption, and origin of glass trade beads imported into the northern interior of South Africa over a period of about 1,000 years (Figure 4).

[Note: This is a summary of Koleini et al. (2016): “Unravelling the Glass Trade Bead Sequence...”].

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Message from the New President

First of all I want to thank the members of the Society for electing me to serve in this position. Some of you may know of my work on beads from Khambhat or the Indus Civilization from various publications over the years and others will get to know me better as I become more involved in this organization. My first bead acquisition, a necklace of purple-dyed "Job's tears" or Coix seeds was purchased for me by my parents when we visited the Zulu village in Durban, South Africa, when I was five years old. That started me on a life-long journey collecting, wearing, making, and studying beads throughout the world. My main focus has been on prehistoric and historical beads of South Asia. As an archaeologist I have spent the past 40 years studying the production of all varieties of beads of the Indus Civilization, with a special focus on shell, terra cotta, stone, and faience. These studies led me to undertake a long-term study of agate and carnelian bead production in Cambay (Khambhat), India, as well as detailed experimental studies of different types of perforation techniques, particularly of stone. The drilling of a stone is what makes it a bead and when dealing with hard stones, this process is much more complicated than I ever imagined. The more I study hard-stone bead drilling and other aspects of stone bead production, the more I realize how valuable stone beads, especially, are for understanding the history of humankind.

In my new position as the president of the Society of Bead Researchers, I hope to be able to share some of the new bead discoveries being made by many scholars throughout the world. I also want to encourage people to look at their beads more closely to uncover the history of their production and use. There are still many things to learn about beads and how they have been used in the past. I am also very interested in the issue of bead replication. Today we know that a lot of people around the world are making replicas of ancient beads and selling them as originals.

At the same time many producers are copying ancient beads and selling them as modern copies. In my own research on the stone beads of the 3rd millennium B.C. in South Asia and West Asia, it appears that this process was already going on in antiquity. We are now finding that some of the long biconical carnelian beads and the bleached (also called etched) carnelian beads of the Indus Civilization that were traded throughout Mesopotamia and Afghanistan were being copied using other techniques of drilling and in some cases using carnelian from other sources. Along with my students and various colleagues, I have been trying to locate the regions where these beads were being made in an attempt to define the diffusion and adaptation of early bead technology in the past. This process was also going on in the Early Historic Period, circa 300 B.C. to A.D. 500, as bead styles from South Asia and West Asia began being copied in Southeast Asia and eventually in East Asia. The story also becomes more complicated in the late Colonial Period (1700s -1800s) when agate workers in Idar-Oberstein, Germany, appear to have begun making copies of West Asian and South Asian stone beads. Eventually European glass copies of stone beads began to flood the markets of Africa and the New World and today beads made in India and China are copies of European stone and glass beads. Sorting out the many strands of this story and figuring out where a bead was produced is getting more and more complicated.

The exciting part of bead research is the development of new techniques of analysis and the use of new computer-assisted research. It is possible to identify the chemical signature of stone from specific source areas and using that to determine if a bead is from one part of the world or another. It is also possible to use scanning electron microscopes to define types of drilling and use wear to determine if a bead is ancient or a modern replica. Finally it is possible to use shape

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analysis and statistical programs to define beads made from different workshops and in this way determine if a bead fits with a specific ancient style or if it is a modern copy. All of these new approaches are part of the ongoing research being carried out in many laborato-

ries and institutions throughout the world. My hope is that this Society can serve as a conduit to enhance the connections between researchers to share knowledge as we learn more about beads. Stay tuned for new studies and new ways to appreciate your beads.

—Jonathan M. Kenoyer

Society News

SBR 2017 BUSINESS MEETING MINUTES

The SBR's annual business meeting was called to order at 12:30 P.M. PST on 10 April 2017 by President Jonathan M. Kenoyer in a Skype conference call. In attendance were Editor Karlis Karklins and Secretary/Treasurer Alice Scherer.

OLD BUSINESS

President's Report

Prof. Kenoyer announced that he looks forward to promoting and guiding the SBR as it strives to reach more and more researchers around the world through its publications, website, and a forthcoming Facebook page. His message appears on the preceding page.

Editor's Report

Beads vol. 28, printed and distributed in December, was very well received. So well, in fact, that it is already out of print. So that the articles continue to be available to researchers, they have been uploaded to Academia.edu and will shortly also be uploaded to the Syracuse University SURFACE site (<http://surface.syr.edu/beads/>).

The two *Bead Forums* for 2016 were produced in a timely fashion. To make the articles and other material in the digital issues (nos. 50-69) generally available, they have all been uploaded to the SURFACE *Bead Forum* site (http://surface.syr.edu/the_bead_forum/).

As always, researchers, whether SBR members or not, are urged to submit articles to the journal and shorter research items, conference and exhibition announcements, and other material relevant to bead research to the respective editors (see back page for contact information).

Editor's Position Up for Election

Karlis Karklins' term as SBR Editor ends 31 December 2017. He has agreed to run for an additional

three-year term. To submit a nomination, please contact the Secretary/Treasurer, Alice Scherer. The nominee must be a member of the Society in good standing. Ballots for the Editor election will be mailed with the Autumn issue of *The Bead Forum*.

Website

Discussion ensued regarding how to increase the visibility and usefulness of the SBR's website. It was suggested that the Resources section be expanded by adding several new pages over the next few months. These will include additional bibliographies, the full text of *Die Perle* trade journals from the 1920s, and the publications of Peter Francis' Center for Bead Research.

Membership

Scherer pointed out the need to increase foreign memberships. With his numerous contacts, especially in South and East Asia, our new president will do what he can to further this goal. In return, however, he pointed out that the Society will need to provide articles and resources that are relevant to foreign researchers. The resources might include foreign-language bibliographies and an active Facebook page that will allow researchers to post images of problematic beads and request input. While several bead discussion lists currently exist, more that are aimed at archaeologists would be beneficial.

Secretary/Treasurer's Report

Secretary/Treasurer Scherer reports that the SBR had 172 paid members in 2016; in 2015 we had 164, for a gain of 8 members. They are mostly from the U.S. (130) and Canada (11), but Europe supplied 26, Africa and the Middle East 3, Asia 8, and Australia 3. Institutions make up 19 of our members and bead societies 2. There were also 11 donated memberships. Total revenues for 2016 were \$8,163.23 and total expenditures \$7,952.40.

As of December 31, 2016, the balances in the various SBR accounts were:

U.S. Bank Checking Account	US \$ 1,048.58
PayPal Account	US \$ 37.73
Vanguard Account*	US \$20,512.69
TD-CT Account (CD\$3,789.98)	<u>US \$ 2,906.65</u>
Total	US \$24,505.65

* The amount as noted above for our Vanguard account does *not* include \$598.87 in *unrealized* loss; as per the 12/31/16 noted Vanguard balance of \$19,913.82.

Summary Report

Balance End of 2015	US \$24,330.53
Plus 2016 Income	<u>+US \$ 8,163.23</u>
Subtotal	US \$32,493.76
Minus 2016 Expenses	<u>-US \$ 7,952.40</u>
Subtotal	US \$24,540.25
Minus Credits, Reimbursements (+63.07 and – 98.50)	-US \$ 35.43
Minus foreign currency translation	<u>-US \$.28</u>
Total Monies at end of year	US \$24,505.65

There being no new business, the meeting was adjourned at 1:11 P.M. PST.

— Respectfully submitted, Alice Scherer,
Secretary/Treasurer, 11 April 2017

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Errata

In the Summary Report in the Spring 2016 issue of the *Forum*, the Volume of *Beads* for which an expense was made in 2015 should have been Volume 27, not Volume 26.

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Herewith We Express Our Gratitude

A special thank you to those members who've helped ensure publication by their Sustaining, Patron, or Benefactor membership monies. We are grateful for your help. The list that appears on page 14 includes some folks who were inadvertently missed in the last tally.

Continued on page 14



Michael "Smoke" Pfeiffer in one of his mountain man rendezvous outfits, 2002.

In Memoriam: Michael "Smoke" Pfeiffer

Michael "Smoke" Pfeiffer, our newsletter editor from 1999 to 2007, passed away peacefully at the age of 68 on 20 January 2017, in Russellville, Arkansas, from complications of leukemia. While he was not a bead researcher or collector, he was interested in many subjects and was always willing to learn or try something new. So when I needed to give up the editorship of *The Bead Forum* to devote all my efforts to editing our newly initiated journal, *Beads*, Smoke boldly stepped in to take on the job. While he had never done any editorial work before, he wanted to "see if I can do it." He could and he did for eight years until health issues forced him to resign.

Smoke was an archaeologist by profession. Starting in 1989, he worked for the USDA Forest Service at the Ozark National Forest in Arkansas until retirement in 2013. He was also an active member of the Arkansas Archeological Society for many years. When not involved with that, he loved dressing up as a mountain man and attending rendezvous all over the country. He was also passionate about compiling bibliographies, a compulsion we both share. I met him in 1977 at the University of Idaho where the two of us were doing graduate work in anthropology under Dr. Roderick Sprague. While we didn't see each other all that much after that, we maintained our friendship through various means, especially through the magic of email. Smoke was a unique character who will be missed by many, especially me.

—Karlis Karklins

SBR Treasurer's Summary Report for 2016

OPENING BALANCE AS OF 1 JANUARY 2016	\$24,330.53
INCOME.....	\$8,163.23
Annual Dues	
Individual-North America	2,310.00
Individual-Overseas.....	930.00
Sustaining	670.00
Patron	675.00
Benefactor	750.00.....5,335.00
Publication Sales	
Journal	1,718.42
Investment Income.....	636.65
Donations	50.00
Miscellaneous	
Prepaid Postage	423.16
EXPENSES	\$7,952.40
Journal Production (Volume #28)	
Layout.....	520.00
Artwork.....	55.64
Printing.....	3,430.01.....4,005.65
Newsletter Printing (Issues #68-69).....	127.27
Postage/Shipping	
Journal	1,310.02
Newsletter	28.37
General	505.87.....1,844.26
Website (Domain Names, Web Hosting, Site Building)	787.05
Office Expenses (Stationery, Supplies, PO Box Rent, Phone)	
Secretary/Treasurer	288.57
Editor.....	234.61.....523.18
Miscellaneous	
SHA 2017, CNEHA Book Room Tables	409.48
Bank, PayPal and Square Charges, Cost of Selling	195.51
Oregon Corporation Filing Fees	60.00.....664.99
Preliminary Closing Balance as of 31 December 2016.....	\$24,541.36
After Credits, Refunds, & Reimbursements of	(\$35.43).....
Foreign Currency Translation Loss	(\$.28)
FINAL CLOSING BALANCE AS OF 31 DECEMBER 2016	\$24,505.65

Proposed Budget for 2017

OPENING BALANCE AS OF 1 JANUARY 2017\$24,505.65

INCOME.....\$8,690.00

Annual Dues

Individual-North America	2,400
Individual-Overseas.....	1,000
Sustaining	700
Patron	700
Benefactor	800.....5,600

Publication Sales

Journal	1,850
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Investment Income640

Donations100

Miscellaneous

PrePaid Postage	500
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EXPENSES\$7,800.00

Journal Production (Volume #29)

Layout.....	600
Printing.....	3,500.....4,100

Newsletter Printing (Issues #70-71).....150

Postage/Shipping

Journal	1,350
Newsletter	150
General	550.....2,050

Website (Domain Names, Web Hosting).....250

Office Expenses (Stationery, Supplies, PO Box Rent, Phone)

Secretary/Treasurer	290
Editor.....	250.....540

Miscellaneous

CAA 2017 Book Room Table.....	250
Bank, PayPal and Square Charges, Cost of Selling	300
Oregon Corporation Filing Fees	60
Advertising	100.....710

CLOSING BALANCE AS OF 31 DECEMBER 2017\$25,395.65

— Respectfully submitted, Alice Scherer, Secretary/Treasurer (March 26, 2017)

The Bead Forum

Continued from page 11

Sustaining (\$45) — Darby Stapp, Joseph Mellin, James Bradley, Timothy Mincey, Chris DeCorse, Billy Steinberg, Elizabeth Chapman, Rosanna Falabella, Lorann Pendleton Thomas, Gregory Waselkov, Jane Ayers, Barbara Pringle, Michele Owsley, Joyce Diamanti, Kari Lucas, Janet Walker-Goldsmith, Hilary Whittaker, and Jane Olson-Phillips.

Patron (\$75) — Cynthia Hind, Julia Lobotsky, Elena

Hovey, Stefany Tomalin, Jeff Mitchem, Gretchen Dunn, and Karen King.

Benefactor (\$100+) — Los Angeles Bead Society, Abraham Silverman, Barbie Campbell Cole, Joyce Diamanti, Joan Eppen, Sindi Schloss, and Rochelle Marrinan.

Thank you, all, for helping us keep our basic subscriber rate down so that we can share our information with more people. Your additional funds DO help!

Conferences



Mosaic glass face beads from the early Roman Red Sea port at Berenike, Egypt (photo J.Then-Obłuska & Berenike Project).

On the Bead Road: Studying Materials and Techniques for the Jeweler's Craft in the Western Indian Ocean Basin

The Polish Centre of Mediterranean Archaeology, University of Warsaw, will host the Red Sea VIII Conference, 4-9 July 2017, which is devoted to the natural resources and economy of the Red Sea region. As part of the conference, Dr. Joanna Then-Obłuska and Dr. Zuzanna Wygnańska are organizing a panel, "On the Bead Road," which will focus on beads and other personal ornaments.

Long disregarded and overlooked in research, personal adornments are an important aspect of material culture which can contribute significantly to studies of economic, social, and even political issues. The aim of this workshop is to provide an overview of ancient jewelry from various periods, beads in particular, circulating in the Red Sea and around the Arabian Peninsula to East Africa and India. In line with the main theme of the conference, it will focus on raw materials and technologies for the production of beads and other personal adornments, their origins, and distribution. By

highlighting diverse aspects connected with raw material extraction and technologies for making adornments, the intention is to bring out the wider chronological and geographical context of the overseas trade in the products themselves, as well as the background commerce in supply materials essential for the pursuance of the craft.

For further details contact redsea8@uw.edu.pl or j.then-obluska@uw.edu.pl.

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Borneo International Bead Conference 2017

BIBCo 2017 will be held at the Waterfront Hotel in old town Kuching, Sarawak, Malaysia, 13-15 October. Heidi Munan and her staff have once again assembled an impressive speaker roster:

An Yia Yao, China: Chinese Beads, 600 BC to 600 AD;
Bunchar PongPanich, Thailand: Ancient Beads of Southern Thailand and the Adjacent Regions;
Dora Jok, Sarawak: Beads go to Your Head – Beaded Hats in Borneo;
Eleanor Lux, USA: Native American Bead Lore and Beading Techniques;
Emmanuel Osakue, Nigeria: Beads of West Africa;
Floor Kaspers, Netherlands: Lesser-Known Bead Manufacturing Centres in Europe;
John Miksic, Singapore: The Medieval Bead Trade in Southeast Asia;
Margaret Mueller, Australia: Beads of Ethiopia, Past into the Future;
Marilee Wood, USA: A Medieval Whodunit;
Pam Annesley, Australia: Metal Clay Beadmaking;
Siti Musrikah, Kalimantan: The Bead Heritage of the Maloh People.

There will also be a number of workshops and other activities as well as a bead bazaar. For additional information, contact Heidi Munan: crafthub@gmail.com.



Iroquois Beadwork Conference 2017

The Iroquois Beadwork conference will be held at the Ganondagan State Historic Site, Seneca Art and Culture Center in Victor, New York, 15-17 September. The conference will meet on the site of a 17th-century Seneca village where attendees can explore a reconstructed longhouse and a new state-of-the-art museum. There will also be Iroquois beadwork presentations, reports from Iroquois communities, displays, sales of historic and contemporary beadwork, as well as workshops and competitions with cash prizes.

Contact Dolores Elliott at dolores@stny.rr.com for more details.

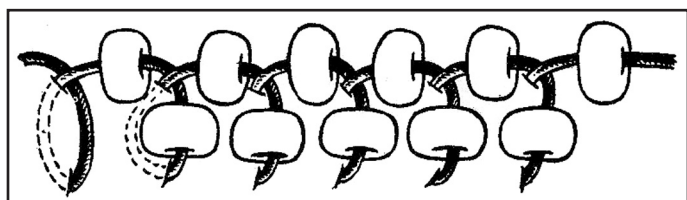


Exhibition

Beads: A Universe of Meaning

Wheelwright Museum of the American Indian
704 Camino Lejo
Santa Fe, NM 87506
14 May 2017 through 15 April 2018

Beads: A Universe of Meaning traces the history of imported glass beads as a medium of exchange, artistic expression, and identity for indigenous peoples throughout North America. It features garments, articles of adornment, and works of art dating from circa 1850 to the present, and examines the ways in which makers of beadwork have simultaneously sustained tradition, engaged with popular culture, and developed a uniquely native art form.



Beads
 A UNIVERSE OF MEANING

Free downloads of some past articles in
Beads: Journal of the Society of Bead Researchers
available at <http://surface.syr.edu/beads/>

Recent Publications

Baysal, Emma L.

2016 Beadwork in a Basket: An Ornamental Item from the Final Halaf Level of Mersin Yumuk-tepe. *Adalya* 19:17-29.

Dated to ca. 5800 B.C., an intricate piece of beadwork composed of nearly 1,500 stone beads was found in a basket at a site in south-central Turkey. It is discussed in detail.



Billeck, William T.

2016 Ethnographic and Historical Evidence for Glass Pendant Function in the Plains. *Plains Anthropologist* 61(240):410-424, DOI:10.1080/00320447.2016.1245963.

Explores the way pendants made by grinding trade beads into a powder and then fusing it into desired forms were used in the Plains region.



Dussubieux, Laure and Thomas Oliver Pryce

2016 Myanmar's Role in Iron Age Interaction Networks Linking Southeast Asia and India: Recent Glass and Copper-Base Metal Exchange Research from the *Mission Archéologique Française au Myanmar*. *Journal of Archaeological Science: Reports* 5:598-614.

Presents a regionally original combination of elemental and isotopic analyses from glass and copper-base metal grave goods (including glass beads) excavated at a series of Iron Age cemeteries in the Samon Valley of central Myanmar.



Ghilzai, Shazia Akbar and Asma Kanwal

2016 Semiotic Analysis of Evil Eye Beliefs among Pakistani Cultures and their Predetermined Behavior. *Research Issues in Social Sciences* 1:47-67.

Seeks to analyze the evil eye construct semiotically and its intricate relationship with fate and destiny within sociocultural value systems in Pakistan.



Green, Richard

2017 'Plant-in-Pot' Imagery in Native North American Decorative Art. *Whispering Wind* 45(2):6-12.

Notes the floral plant-in-pot design as a recurring theme in Native American floral beadwork in the 19th century and surveys the range of this design among the Cree, Iroquois, Mi'kmaq, Métis, Athapaskan, Plateau, and Kutenai peoples. Origins of the design and cultural influences are examined as well as noting the spread from east to west.



Hansen, Svend

2016 Beads of Gold and Silver in the 4th and 3rd Millennium BC. In *From Bright Ores to Shiny Metals: Festschrift for Andreas Hauptmann on the Occasion of 40 Years Research in Archaeometallurgy and Archaeometry*, edited by Gabriele Körlin, Michael Prange, Thomas Stöllner, and Ünsal Yalçın, pp. 37-48. Deutschen Bergbau-Museum, Bochum.

Provides new insight into metal beads recovered from sites in the northern Caucasus, the Cyclades, and central and western Mediterranean between central Italy, southern France, and Catalonia. Includes notes on technology.



Kubicka, Anna Maria, Zuzanna M. Rosin, Piotr Tryjanowski, and Emma Nelson

2016 A Systematic Review of Natural Processes in Creating Pierced Shells: Implications for the Archaeological Record. *PeerJ Preprints*, <https://peerj.com/articles/2903/>, accessed 18 December 2016.

Concludes that variation in hole location on shells pierced by humans is greater than variation in the placement of holes created by natural processes. These patterns are opposite to those expected. Consequently, research into shell beads recovered from archaeological contexts should take into account non-anthropogenic factors which may lead to more realistic scenarios of the cultural behaviors of prehistoric people.



Liu, Robert K.

2016 Egyptian Broadcollars: An Essential Form of Dress. *Ornament* 39(3):46-51.

Describes the shape, construction, materials, and uses for broadcollars in Predynastic and Dynastic Egypt (circa 2000 B.C.). These collars were made from a variety of bead types, though we're most familiar with those of the cylindrical variety. The manufacture of faience beads is discussed, as well as the method of stringing the beads to form the broadcollars.

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O'Reilly, Dougald and Louise Shewan

2016 Prehistoric Mortuary Traditions in Cambodia. In *The Routledge Handbook of Bioarchaeology in Southeast Asia and the Pacific Islands*, edited by Marc Oxenham and Hallie Buckley, n.p. Routledge, Oxon, UK.

Surveys the finds (including beads of stone and glass) recovered from a number of Iron Age sites (ca. 500 BCE-500 CE) in Cambodia.

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Özdoğan, Eylem

2016 Neolithic Beads of Anatolia: An Overview. In *Anatolian Metal VII: Anatolien und seine Nachbarn vor 10.000 Jahren / Anatolia and Neighbours 10.000 Years Ago*, edited by Ünsal Yalçın, pp. 135-151. *Der Anschnitt* 31.

The author believes that more meaningful conclusions will be reached concerning Anatolian beads if they are evaluated on the basis of settlements or by focusing on aspects such as individual raw materials, technology, shape, or distribution.

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Poulmarc'h, Modwene, Rozalia Christidou, Adrian Bălăşescu, Hala Alarashi, Françoise Le Mort, Boris Gasparyan, and Christine Chataigner

2016 Dog Molars as Personal Ornaments in a Kura-Araxes Child Burial (Kalavan-1, Armenia). *Antiquity* 90(352):953-972.

Two perforated dog molars were found directly associated with a child burial from the 3rd millennium B.C. Expedient manufacture, the anatomical location of the hole, and use-wear suggest that the molars were suspended in order to display their crowns as part of a necklace that also included two stone beads.

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Tomalin, Stefany

2016 *Beads: A History and Collector's Guide*. Amberley Publishing, Stroud, UK.

Intended for the novice collector/researcher. Light on history, this book provides basic information concerning bead raw materials, manufacture, sources, uses in different cultures, heirlooms, and other relevant topics.

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Walz, Jonathan R. and Laure Dussubieux

2016 Zhizo Series Glass Beads at Kwa Mgogo, Inland NE Tanzania. *Journal of African Archaeology* 14(1):99-101.

Comments on the beads of glass, stone, shell, copper, and ostrich egg shell recovered from contexts attributed to the period from the mid-8th to the mid-10th century.

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Winburn, Allysha Powanda, Sarah Kiley Schoff, and Michael W. Warren

2016 Assemblages of the Dead: Interpreting the Biocultural and Taphonomic Signature of Afro-Cuban Palo Practice in Florida. *Journal of African Diaspora Archaeology and Heritage* 5(1):1-37.

Anthropologists encounter what are commonly called "Santería skulls" in United States cities with large populations of Caribbean immigrants. These human skulls are frequently found within cauldrons, stained with wax, soil, or animal blood, and associated with mercury, bead necklaces, and other beaded objects, cowry shells, sticks, and faunal remains.

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Wood, Marilee

2016 Glass Beads from Pre-European Contact Sub-Saharan Africa: Peter Francis's Work Revisited and Updated. *Archaeological Research in Asia* 6:65-80, DOI:10.1016/j.ara.2016.02.007.

Discusses a wide variety of glass beads from 7th- to 17th-centuries contexts in southern, eastern, and western Africa and the results of chemical analysis of the glass used to make them. Beads from southern Africa are compared to those in East Africa, highlighting the probability that trading circuits to the two regions frequently differed.

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Many more recent publications may be found in *Researching the World's Beads: An Annotated Bibliography* (<https://beadresearch.org/resources/researching-the-worlds-beads-bibliography/>).

Who We Are

The Society of Bead Researchers is a non-profit corporation, founded in 1981 to foster research on beads and beadwork of all materials and periods and to expedite the dissemination of the resultant knowledge. Membership is open to all persons involved in the study of beads, as well as those interested in keeping abreast of current trends in bead research. The Society publishes a biannual newsletter, *The Bead Forum*, and an annual peer-reviewed journal, *BEADS: Journal of the Society of Bead Researchers*. The Society's website address is www.beadresearch.org. Free PDF downloads of articles from Volume 28 of *Beads* are available at our Journal website www.beadresearchjournal.org.

Contents of the newsletter include current research news, listings of recent publications, conference and symposia announcements, and brief articles on various aspects of bead research. Both historic and prehistoric subject materials are welcome.

The deadline for submissions for the next *Bead Forum* is 1 September 2017. Electronic submissions should be in Word for Windows 6.0 or later with no embedded sub-programs such as "End Notes." References cited should be in *Historical Archaeology* format (<http://www.sha.org/documents/SHAStyleGuide-Dec2011.pdf>).

Send electronic or paper submissions to the *Forum* editor:

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