



Breast Ornaments and Other Beadwork of the Kungrat Uzbeks¹

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INTRODUCTION

Glass beads were not traditionally preferred in the jewelry of Central Asia. The material of the nomads was silver, and for the very rich, gold. The Uzbeks are an exception here. Whereas the Lakai Uzbeks at most decorated fringes or cords at the ends of textile works with a few beads, the Kungrat Uzbeks made more extensive use of them. Girls and women wore close-fitting chokers, longer necklaces usually woven in a net-like pattern, and breast ornaments of beads, made by the women themselves (Figure 1).

Until now, these pieces have not been studied or

described to any great extent. They are sometimes mislabeled as Turkmen work or interpreted as animal decoration, even when correctly attributed to the Uzbeks. They are largely ignored in the literature.²

A BRIEF HISTORY OF THE KUNGRAT

The Ozbeks (Uzbeks) were Turkic tribes formed from the remnants of the Golden Horde dissolved by the campaigns of Timur who is known in English as Tamerlane. Often called Dasht-i-Kipchak Uzbeks (after the Kipchak steppe), these tribes advanced south to the Syr Darya and Amu Darya (Oxus) rivers around 1430. The Uzbek prince Mohammed Shaybani conquered Transoxania, which remained in the possession of the Shaybanids, and thus was a territory of Sunni faith until 1599. He eventually died fighting the armies of the Persian Safavids (Fragner 2008:62f; Rink 2009:31).

In the Khanate of Khiva, also known as Khorezm, the empire of the Kungrat which had descended from the Shaybanids became consolidated, characterized by a network of largely autonomous multi-ethnic dominions under the supremacy of the khan or shah (Glenn 1999:61f.). Culturally, the Khanate remained inferior to their neighbors, as many defensive wars had consumed enormous resources.

In the second half of the 18th century, the expanding Russian Empire was concerned with promoting trade, especially with India but also with the Central Asian empires themselves, and with protecting newly established settlements in southern Siberia (Levi 1999:536f.). In the early 19th century, the Russians finally took advantage of the continuing disunity of the Central Asian peoples to assert territorial ambitions. Once the Russians had subjugated the Kazakhs in 1848, Bukhara, Kokand, and Khorezm successively lost their independence and became governorates or vassal states (Rink 2009:31, 32). The last independent



Figure 1. Hapamat, 28 cm x 25 cm, first third of the 20th century, private collection (photo: author).

rulers of the Kungrat dynasty were deprived of their power in 1873, although they formally ruled until 1920 (Spuler 1977:494). “Many inhabitants of Central Asia perceived the new conditions as disenfranchisement and foreign domination, but at the very least Russian rule initiated profound social and economic change” (Chiari 2009:34).

Trade was dominated by Russian businessmen (Levi 1999:524), with the volume of Russian goods also increasing sharply for long-distance trade with China in the late 18th and early 19th centuries (Levi 1999:540f.). The Hungarian Ármín Vámbéry (2017 [1864]:144, 165), traveling through Asia disguised as a Sunni dervish in 1861-1864, tells of poverty and hunger, but also of young girls’ requests for glass beads. In the bazaar of the city of Khiva, he found almost only Russian goods (Vámbéry 2017 [1864]:206). From the end of the 19th century, there was certainly no difficulty in obtaining the desired European glass beads from traders in today’s Uzbekistan. In Surkhandarya and Kashkadarya, southern provinces of Uzbekistan, the Kungrat Uzbeks today make up most of the population. They have been settled there and in neighboring Tajikistan since the 16th cen-

ture, although large groups of Kungrat Uzbeks also live in other provinces of Uzbekistan and in Afghanistan (Figure 2).

Unlike the sedentary original population in southern Uzbekistan, with Turkified roots from Iran, the Kungrat were semi-nomadic sheepherders. The Kungrat maintained their way of life under the Soviets and managed to escape forced collectivization in the “dark” 1920s, which reduced livestock numbers elsewhere in Central Asia by 75%. The Kungrat, through their wool production, were able to continue making various traditional weavings and felts and resisted many modernization trends. Even today, old women wear the traditional clothing and distinctive headdresses, and younger ones use them at least at weddings and on other festive occasions, in contrast to other regions of Uzbekistan. Older women remember the numerous details of the rituals at birth and to ward off misfortune, and men recall genealogical connections to neighboring peoples and past migratory movements (Fitz Gibbon and Hale 2007:36). Marriages with different ethnic groups are avoided so that “the lineage shall not be distorted” (Nodir 2016:129). Today, the Kungrat are sedentary and only occasionally keep sheep in summer camps, where they set up yurts (Nodir 2016:130). In their remote villages, the Kungrat have been a frequently visited subject of study for ethnologists (Fitz Gibbon and Hale 2007:36f.).

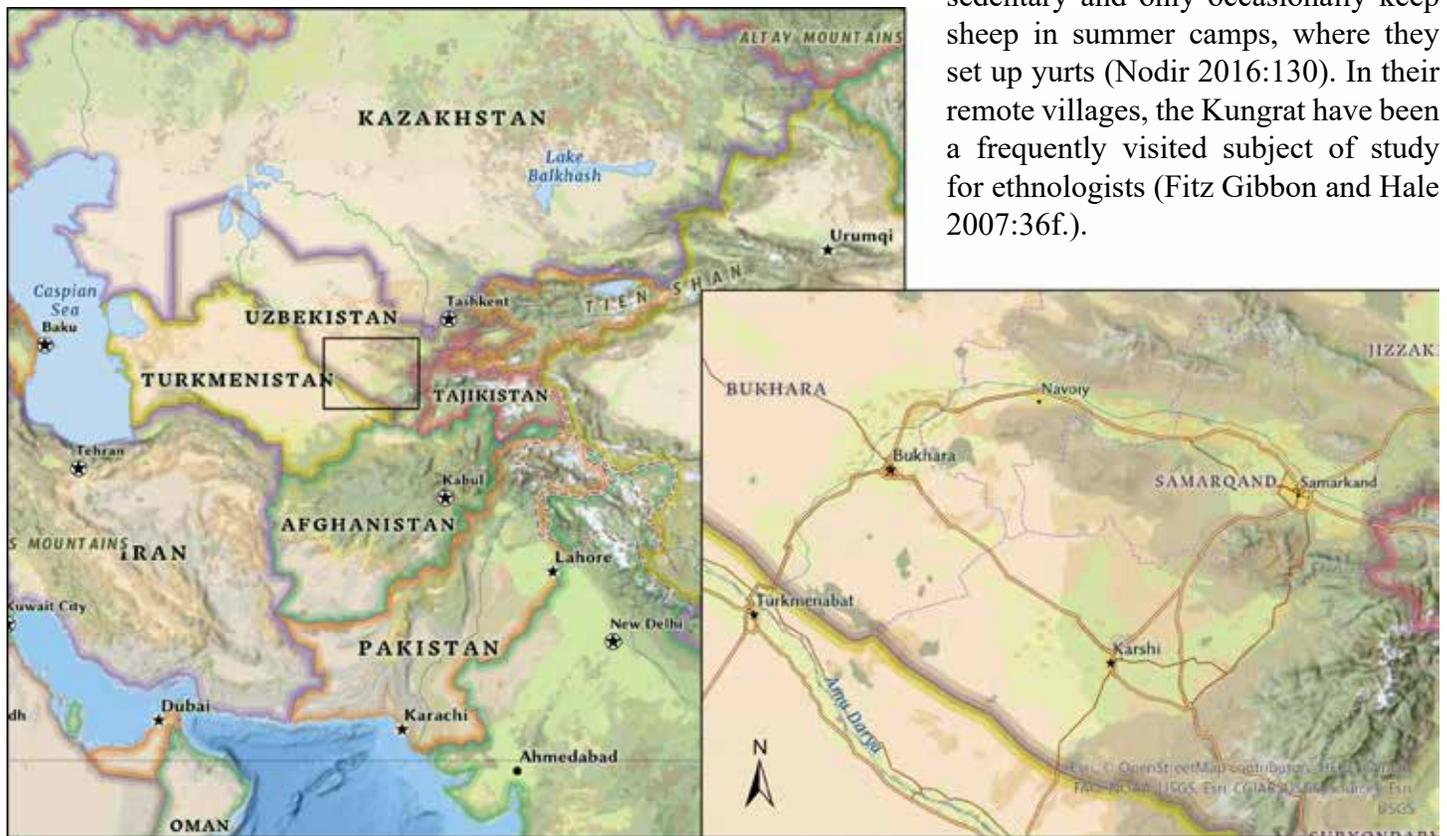


Figure 2. The location of Uzbekistan with a detail of the southern portion (image: Michele Hoferitza).



Figure 3. Kungrat hapamat of a different form, early 21st century. (Photo: Binafsha Nodir).

BEADED ADORNMENT OF THE KUNGRAT UZBEKS

Despite Islamization, among the Kungrat Uzbeks there remained a strong influence of shamanism, which is deeply rooted in nomadism. For the Kungrat women, the belief in the “evil eye” or “evil female spirits” had great importance. Their fertility or the health of their children were at risk from these malign forces. Amulets designed to ward off this magical influence were often a triangular shape. Thus, embroidered triangular cloths (*doga*) were worn and placed throughout the household. Woodwork, metalwork, and beadwork also usually featured a triangular design (Fitz Gibbon and Hale 2007:70, 72). Beadwork is a distinctive feature among the Kungrat. Since only the Kungrat wore beaded jewelry to a significant extent, it possessed not only a spiritual but also an ethnic-cultural identity-form-

ing function. Different forms of chest decoration were important, mostly in the form of a triangular bib known as a *hapamat* (Figure 3).³ Often these pectorals were decorated with buttons and silver metal discs, which had an additional protective function.

These adornments were supposed to help prevent negative thoughts and depression. According to Fitz Gibbon and Hale, long necklaces made of numerous strands of beads or bead nets (*gulband*), often worn layered on top of one another, served to protect against infection from measles (2007:82) or rubella (according to Nodir 2009). The central piece of the necklaces, usually a large stone or glass bead (*bobokhur*) or a silver amulet, possessed a special defensive power (Figure 4) (Nodir 2009).



Figure 4. Gulband necklace (photo: Binafsha Nodir).

The Uzbek art historian Binafsha Nodir has studied the beadwork of the Kungrat more closely and in Baysun in 2003 described the field research of the Research Institute of Art History of the Academy of Arts of Uzbekistan, under the direction of A.A. Khakimov. She emphasizes the spiritual and magical meaning of the works:

One of the favorite occupations for women is the art of beading. Beading techniques are employed in many kinds of chest and neck jewelry worn by Surkhandarya women, particularly after marriage, to guard them from evil powers and the evil eye and protect their reproductive health.... Rows of multicolored beads – white, red, yellow, blue, and black – would form geometric shapes: rhombus, triangle, trapezoid. These seemingly simple geometrical forms based on underlying symbolic texts reflect the people’s mythological notions about the world around them. (Nodir 2009; translation slightly modified)

The triangular shape is especially associated with the ancient Turkish goddess Umai, but is also, like the rhombus, a special symbol of fertility. In addition to the *hapamat* and *gulband*, Nodir mentions a beaded band worn close to the neck (*tomoklov*, *tomok* = neck) as a further item of jewelry worn by the Kungrat (Figure 5).



Figure 5. Two choker necklaces, tomoklov, mid-20th century (photo: Binafsha Nodir).

Also described are the *urpiya* and *haikal*, two pieces of jewelry that contain hardly any glass beads, but mainly pieces made of silver (Nodir 2009). Nodir documented traditionally adorned women during her various field studies using photographs (Figure 6).

Characteristic for the Kungrat was also a nose ring (*letiba*) worn on the right side – as also worn by some Karakalpaks and Turkmen until the end of the 1930s (Vasilyeva 1973:98). Already in 1868, Vámbéry



Figure 6. Kungrat woman in Surkhandarya in traditional dress with hapamat and gulband, at the beginning of the 21st century (photo: Binafsha Nodir).

(1868:103), in his rather parsimonious data, described it as part of the Uzbek costume and referred to it as an “*arabek*,” a Turkmen term.

DESCRIPTION OF SOME HAPAMAT

The Kungrat neck ornament *hapamat* shown in Figure 1 is composed of a triangular chest plate in bead-network technique and an upper finial of vertical strands of beads suspended from a single strand of beads.⁴ The fiber material of the piece is made of handspun cotton, which has discolored to beige over the years. Later works resort to commercially produced cotton yarns. The closure consists of a larger bead that is pushed into a fiber loop. On the lower edges are fringes made of double strands of beads, joined at the bottom in pairs. The main beads used – small (1.5-2.5 mm x 2-3 mm) opaque seed beads in black, red, and white – are most likely from Venice. Here one should mention the “red white-heart” beads that were typical for the period until about 1920, but were probably also used later by

the Kungrat. At the ends of the fringes are transparent Bohemian/Czech molded beads, also from this period, as well as one gold-colored and one silver-colored hollow bead, each probably from Lauscha in Thuringia. In the center of the piece, an embossed disc of silver-colored sheet metal is attached with cotton thread and a glass ceramic button. Such discs are widely used in Central Asia. Among Turkmen peoples such as the Tekke and Yomut or the Karakalpaks, they were worn in large numbers on women's shirt-like dresses or sewn onto scarves as head and breast ornaments. Often, they are not silver but a white metal. Another *hapamat*, very similar in color, is even more elaborately decorated: the largest of the metal discs is set with a Czech glass amulet for the Islamic market, and along the sides, next to real or imitation coral beads, Afghan 10-pul coins have been worked into the design (Figure 7). These coins were minted in their silver-colored version only from

1937 onwards. In the mid-20th century, an increasing number of mother-of-pearl buttons were often used for decoration (Figure 8).



Figure 8. Hapamat, 28 cm x 35 cm, mid-20th century (courtesy: Philadelphia Museum of Art, acc. no. 2013-66-9).

In general, earlier works up to the 1960s – as well as early *gulband* and *tomoklov* – often have a black background combined with white and red. The black background may also include patterns such as stylized rams' horns. Nodir suggests that these are derived from carpet patterns and cites *qo'chqor shohi* as the Kungrat designation (Figure 9) (2016:152). Later, transparent beads and other colors were increasingly used. These more recent works can still be found for sale from time to time.

PHOTOGRAPHIC EVIDENCE

As is so often the case in ethnology, photographic evidence is a rarity. Photographers in the early 20th century generally focused on more accessible, urban areas. The first photographs from the region, dating from 1925-1945, were taken by the Belarussian photographer Max Penson, who traveled through large areas of Uzbekistan. Two of his black-and-white images show



Figure 7. Hapamat, ca. 1940, private collection (photo: Linda Pastorino).



Figure 9. Hapamat with ram's horns, 35 cm x 19 cm, first half of 20th century, private collection (photo: author).

Kungrat women (Figure 10). One can be found in Fitz Gibbon and Hale (2007:42). The *hapamat* pictured differ from others with their triangular patterns and are not decorated with buttons or silver discs.

During her ethnographic research trips from the 1940s to the 1960s, the ethnologist Belkis Khailovna Karmysheva took photographs of Kungrat women from Surkhandarya. They wear the typical turban-like head-dress *bosh* made of scarves wrapped around a cap, as well as *hapamat* decorated with buttons and metal discs (Figure 11) (Fitz Gibbon and Hale 2007:127).

In one of Karmysheva's articles (1960:21, Fig. 10), a photograph taken by H.V. Temnovi can be found. It depicts a woman in Kungrat costume with *hapamat*, *haikal*, and *letiba*. Also, an illustration mislabeled "Turkoman head shepherdess" in Elizabeth E. Bacon's (1966:110, Figure VII) book clearly shows a Kungrat Uzbek woman with *hapamat* and *haikal*.

COMPARABLE BEAD ADORNMENT OF THE TURKMEN AND TAJIKS

It is difficult to determine when the Kungrat women began wearing glass beadwork. What inspired these works also remains unclear. It is noticeable that in the 19th century, glass beadwork with similar patterns and techniques was widespread in rural Russia. In neighboring southern regions such as Afghanistan and present-day Pakistan, glass bead jewelry is still not uncommon among nomadic peoples. This is also true of Tajik groups living in the Zeravshan Valley, who wear jewelry similar in form (Nodir 2006 according to Shirokova). Since the term *hapamat* comes from the Tajik language, one cannot exclude the possibility that these jewelry forms originated among the Tajiks.³ In her highly detailed description of the jewelry of various Turkmen tribes, the Russian ethnologist Galina Vasilyeva (1973:91, 98) states:

Somewhat separate were small tribes and separate clan groups living in the delta of the Middle Amu Darya and around Chardzhou (districts of Deynau, Chardzhou, Farab and partly Sayat), among which, unlike other regions of Turkmenistan, beadwork and various kinds of necklaces with coins were the most common.... In areas of Turkmenistan... there was a beaded ornament known under names such as *gargalyk*, *gulbent*, *ailcha*, etc... which was also widely spread among Khorezm and southwestern Uzbeks, Tajiks, and Karakalpaks, i.e., all over the territory adjacent to eastern and northeastern borders of Turkmenistan.

Vasilyeva (1973:94, fig. 3) illustrates a woman from Chardzhou (now Turkmenabat) in Turkmenistan wearing such jewelry. She is referred to as: "Girl with beaded chest ornaments – Narvancha and Hapavand (Lenin collective farm, Chardzhou district)". Even if these works differ in appearance, a mutual influence can be assumed.

CONCLUSION

Old pieces are rare, partly because Kungrat beadwork has received little attention from collectors. The earliest surviving pieces probably date from the first third of the 20th century, with the vast majority from the second half of the 20th century, although the exact age is not easy to determine. It was not until the Russian occupation of Afghanistan in 1979 that a larger



Figure 10. Kungrat women, ca. 1930 (photo: Max Penson).

number of these jewelry pieces entered the market in Peshawar, Pakistan. It is not clear which objects originated in Uzbekistan and which in Afghanistan itself. It can be seen in later specimens that various elements, such as Bohemian/Czech molded beads or red white-heart seed beads, were reused until their relative share among the pieces became successively smaller and the beads became more worn. The way the decoration with buttons and metal discs evolved from place to place or even over time is ultimately partly speculative. An excessively large number of such components, often in layers, is sometimes a sign that a developmental peak has been passed. Certainly, the personal taste of the women played a role here. Modern works often appear much brighter and sometimes only very distantly reminiscent of the more original ones, but nonetheless serve to represent the still living tradition.

ENDNOTES

1. Here the traditional, long-established Russian transliteration is used: thus, Surkhandarya instead of Surxondaryo; Kungrat instead of Khongirad.

2. Exceptions are Crabtree and Stallebars (2002:129), Leurquin (2003:205) with a piece attributed to the Ersari of Afghanistan, and Seiwert (2009:259).

3. According to Nodir (2007:82, 200), *hapamat* or *khapamat*; other authors, such as Fitz Gibbon and Hale, refer to the breastpiece as *halamat* or *hafamat*. Consultation with Andrew Hale (2022) revealed that there are dialectical variations, but that Nodir, as a

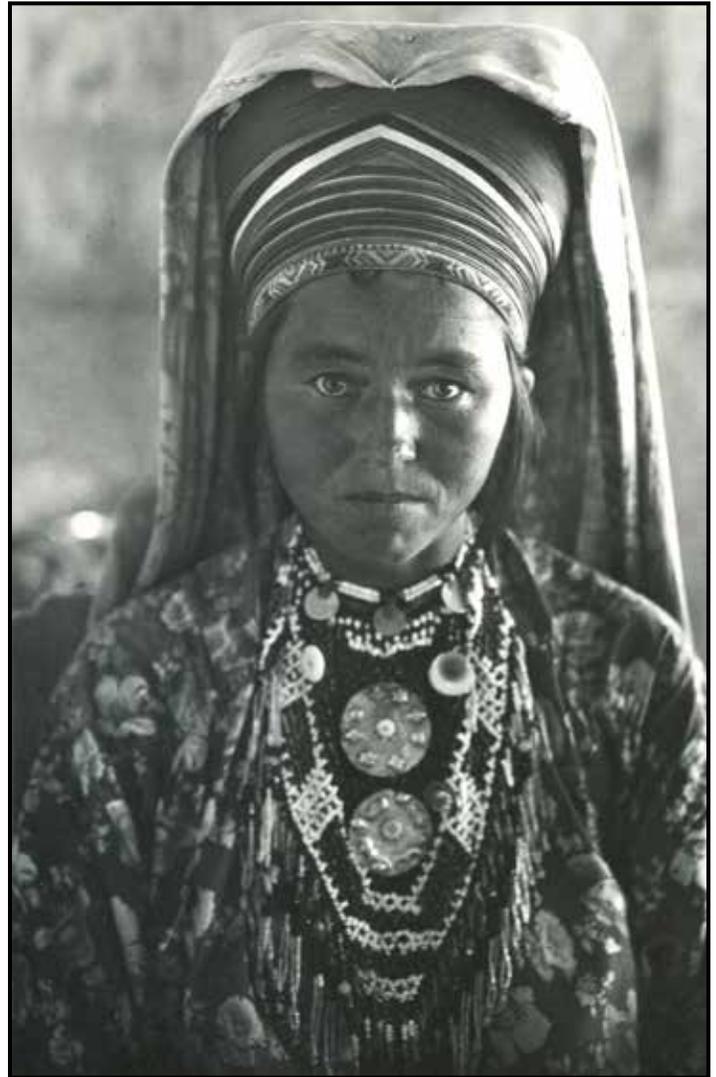


Figure 11. Kungrat woman with turban and hapamat, ca. 1960 (photo: Belkis Karmysheva).

Kungrat herself, probably gave the most common version. According to Nodir (2009), the word comes from Tajik: *khafa* (sadness) and *band* (to ward off).

4. Three-bead netting, i.e., there are three glass beads between two nodes of the bead grid.

ACKNOWLEDGMENTS

I would like to thank Binafsha Nodir and Andrew Hale for their help and for providing photos. Thanks also to Sue Richardson, Adam Smith Albion, and Jeff Spurr for their support.

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Chinese Beaded Tobacco Pouches, Ca. 1875-1925

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INTRODUCTION

Beaded tobacco pouches were carried by Chinese men and women who smoked tobacco in long pipes in the late 19th and early 20th centuries or earlier. The six beaded pouches discussed in this paper belong to a private North American collection; all were purchased in Beijing and Hong Kong between 2000 and 2010. Two are embellished with Chinese glass seed beads, and three of European glass seed beads occasionally accented with larger Chinese or European beads. As a brief introduction to a minor genre of Chinese textile art, this paper establishes basic details in hopes more research will be undertaken by scholars capable of searching the Chinese pictorial and textual records for additional information.

TOBACCO'S ARRIVAL IN CHINA

European ships brought tobacco to China in the 16th century (Benedict 2011:1). The Chinese readily adopted the New World plant. Soon, Chinese farmers along the South China seaboard began domesticating tobacco. In the mid-17th century, as the late Ming dynasty (1368-1644) gave way to the Qing dynasty (1644-1911), farmers in other parts of China followed suit. By the mid-18th century, tobacco had become a revenue source for the government that provided a livelihood for millions (Benedict 2011:2). Smoking tobacco with a long pipe became an everyday luxury (Benedict 2011:63) for men and women of all walks of life who appreciated tobacco's intoxicating effects and purported medicinal value. Eventually, tobacco pipe smoking fell out of favor as cigarette smoking began to catch on in the late 19th century (Benedict 2011:131ff.).

Long before tobacco entered the country, Chinese people regarded smoke as a substance for enhancing practical and spiritual aspects of life. Smoke not only warded off insects and masked unpleasant odors, but it allowed mortals to venerate ancestors by burning incense on altars (Benedict 2011:7). Smoke rising from cooking fires kept people fed, while smoke curling up from *kang* stove-beds provided warmth in winter (Benedict 2011). Little wonder, then, that tobacco smoking flourished in China, where it began facilitating social interactions, enhancing "patterns

of leisure already in place" (Benedict 2011:9).

Tobacco-pipe smoking also affected Chinese material culture, stimulating the production of books and other forms of print media as well as long pipes, water pipes, pipe fittings, pipe bags and grades of tobacco and snuff. Over time, different types of each item flourished, ranging from modest to costly. Already in use by the mid-1650s (Benedict 2011:67), tobacco pouches became routine accessories, made all the more necessary by the absence of pockets in Ming- and Qing-era garments (Garrett 1997:107). When fitted with a loop or long cord, a tobacco pouch could be suspended from a wrist, belt, or the stem of a long pipe (Garrett 1997:115, cf. Garrett: 114, 116), or secreted inside a sleeve (Dikötter 2006:199).

While some tobacco pouches were made of leather, others were made of plain fabric adorned with a glass toggle (Figure 1), or beautifully embroidered and embellished with beads (Figures 2-3) (Garrett 1997:115-117, Wang 1987:36-7; Wang 1991:92-99). Less well known are the tobacco pouches densely netted or embroidered with Chinese or European glass beads.

TOBACCO POUCHES NETTED WITH CHINESE GLASS BEADS

We begin with two tobacco pouches made of Chinese glass beads netted in a technique that produces a hexagonal grid well-suited for simple geometric or floral motifs (Figures 4-5). Each of the pouches is constructed of two bead-net panels stitched together along their perimeters over plain, hand-woven fabric. Narrow openings at the tops of pouches helped keep tobacco within. Motifs remain the same on both sides, though rendered in varying colors.

Averaging 3-4 mm in diameter, the beads on both bags are monochrome and irregular in shape, with bubbles and asymmetrical ridges characteristic of the winding or coiling method common in China for centuries (Adyatman and Arifin 1992:75ff.; Francis 2002:76ff.). By the 12th century, coil beads were exported from China in quantities sufficient to supply Asian maritime markets (Francis 2002:76-77). Apart from a few opaque yellows and greens on the pouch in Figure 4, the beads are translucent. Possible production



Figure 1. Man holding a rectangular tobacco pouch with a glass toggle. China, 1933-1946 (photo: Hedda Morrison; courtesy of Harvard-Yenching Library, Harvard University, image 4184657).



Figure 2. Gourd-shaped, embroidered tobacco pouch embellished with beads. China, 1933-1946 (photo: Hedda Morrison; courtesy of Harvard-Yenching Library, Harvard University, image 4174982).

sites include Guangzhou, Suzhou, Quanzhou, and Boshan (Francis 2002:58-60). In addition to tobacco pouches, coil beads were also used to create scent bags (Hector 2005:15), small mirror frames, headdresses, collars, capes, table screen panels, decorative hangings, small figures, and more (pers. obs.).

In the late 19th or early 20th century, when the tobacco pouches in Figures 4-5 were probably made, neither small glass coil beads nor hexagonal bead-netting or -plaiting techniques were new to China. On the contrary, as the enormous lantern known as “Ruritou” proves, both coil beads and hexagonal beading techniques were likely in use by the Ming dynasty if not before (Hector 2017:62-63). In fact, as a genre, bead-net tobacco pouches might have originated in the late Ming, although no examples have been published.

The shapes of the pouches in Figures 5-6 evoke bottle gourds, an auspicious symbol in China, where bottle gourds with their numerous seeds symbolize fertility, abundance, plentiful descendants, and good

luck while also pleasing the eye (Bartholomew 2006:61). When emptied out, bottle gourds stored food, liquor and medicine; even the immortals used such gourds to hold pills for healing the sick or vanquish enemies in magical ways (Bartholomew 2006). Moreover, *hulu*, the Chinese word for bottle gourd, “is a pun for “blessings” (*fu...*) and “emolument” (*lu...*)” or the high rank and salary flowing from government service for scholars who passed the civil service exams (Bartholomew 2006:134). Considering these positive associations, shaping tobacco pouches like bottle gourds made cultural sense.

Bead-netted tobacco pouches probably also made personal sense as luxury objects that advertised social status, distinguishing their owners from “the poor, the uneducated and those whose labor was fundamental to the existence of such an object in the first place” (Hay 2010:21). Further, in their flexibility and fluidity, bead-net tobacco pouches felt good to the touch, possessing a “sensuous surface” (Bartholomew 2006:13), and a unique kind of distributed weight conveying both



Figure 3. Man holding pipe bag or tobacco pouch embroidered with Chinese characters. China, 1933-1946 (photo: Hedda Morrison; courtesy of Harvard-Yenching Library, Harvard University, image 4177711).

substance and pleasure. Viewing such a pouch would have been enjoyable too, as the eye discerned bead colors, patterns, and glints of refracted light.

TOBACCO POUCHES EMBROIDERED WITH EUROPEAN GLASS BEADS

In stark contrast to the sober colors, simple motifs, and plain tassels typifying the two netted tobacco pouches in Figures 4-5, tobacco pouches embroidered with European glass beads incorporate bolder colors, more intricate motifs, and fancier tassels or cords fitted with beads. It is difficult to know how to interpret these differences; several explanations come to mind. Tobacco pouches made of Chinese glass beads might have preceded in time those made with European glass beads or met preferences governed by gender, social or economic class, educational level, or regional tastes. In any case, in 1926 the Field Museum of Chicago accessioned 13 tobacco pouches embroidered with European glass seed beads (cat. nos. 180114-180126); at the time, all were attributed to China (Hwei-Fe'n Cheah 2022: pers. comm.; Julia Kennedy 2022: pers. comm.; cf. Cheah 2007:73). Like some of the Field Museum pouches, the pouches discussed below are inscribed with Chinese characters. All three pouches are stiff to hold in the hand, with pebbly surfaces, soft to the touch, and dazzling to the eyes.

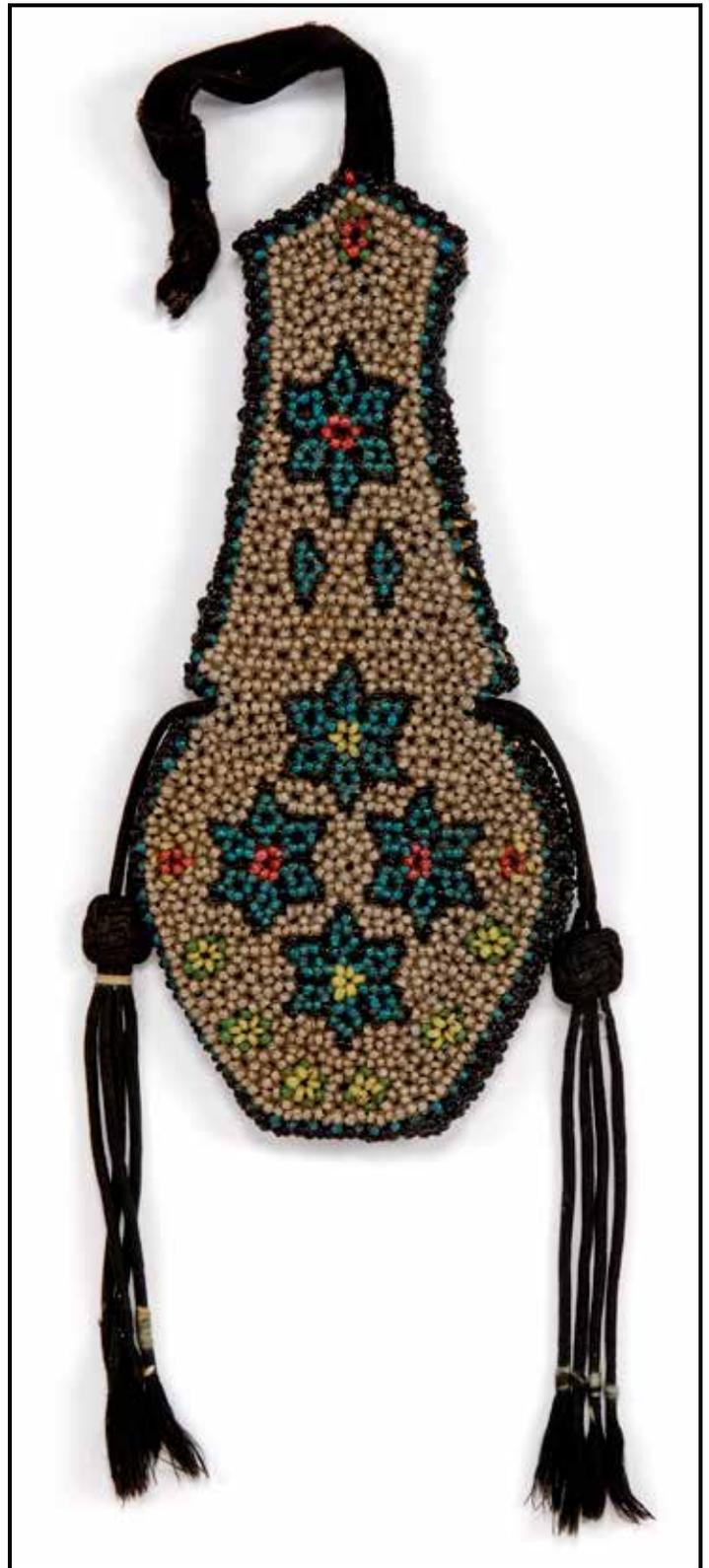


Figure 4. Tobacco pouch, China, late 19th or early 20th century. Chinese glass beads, cotton. Body of pouch: 17.85 cm high x 8.25 cm wide (photo: Larry Sanders).



Figure 5. Tobacco pouch. China, late 19th or early 20th century. Chinese glass beads, cotton, silk. Body of pouch: 12 cm high x 8 cm wide (photo: Valerie Hector).

EUROPEAN GLASS SEED BEADS IN CHINA AND HOW THEY WERE USED

Little research has been done as to how European drawn glass seed beads were imported into China, or where the beads originated. Import/export records for Canton, a major port in the Pearl River Delta in south China (now known as Guangzhou), list no imports of European glass beads in 1863 (Francis 2002:172-174). Yet anecdotal sources state that sometime after 1875, “arts and crafts technicians in Guangzhou started making purses and tobacco bags with foreign beads” (Hector 2017:68). The scale of production is not noted, but it reportedly increased in 1910, when some foreign merchants imported foreign beads and equipment in a larger scale to China to make beaded handbags (Hector 2017). While the purses and handbags in question might have been like one shown in Hector (2017: Figure 13), the tobacco bags might have resembled the ones pictured here. The purses and handbags were exported to North America and elsewhere (Hector 2017:67-70); it seems the tobacco pouches were not.

That Canton became a center for European glass seed bead work is not surprising; Canton had been open to foreign trade since 1685 (Garrett 2002:74) and beadwork had apparently been produced there since at least the Qing Dynasty (cf. Yang and Kao 1987: Figure 61).

The beads on both handbags and tobacco pouches are rocailles or “rounded seed beads with no flat sides” (Cheah 2010:35, citing Francis 1997:9-10). Unlike the Peranakan Chinese bead workers of island Southeast Asia, who preferred European charlottes or “seed beads with one or more flat sides” (Cheah 2010:35) that reflected light, mainland Chinese beadworkers often used the plainer rocailles on pieces designed for indigenous markets. Yet, the presence of charlottes on some tobacco pouches in the Field Museum collection complicates the picture (pers. obs.). While mainland Chinese bead workers almost certainly used charlottes to create items destined for export to the Peranakan world (Cheah 2007; cf. Cheah 2010:167), there is no evidence that Peranakan Chinese used beaded tobacco pouches (Hwei-Fe’n Cheah 2022: pers. comm.). On items made for export to the West, mainland Chinese bead workers apparently used rocailles (Hector 2017: Figures 13-14). Not just rocailles imported from Europe, but oblate coil seed beads made in China, irregular in shape with interior bubbles, yet with smooth external surfaces (Hector 2017: Figures 15, 17-19). These rocaille-like Chinese seed beads could have been used on tobacco pouches as well, but no examples are known.

The rocailles on Chinese tobacco pouches might have originated in Venice or Gablonz, two of Europe’s largest seed bead producers in the late 19th to early 20th century. Venice’s long history of maritime trade with Malacca and Singapore is well documented (Francis 2002:171-172). From those two Southeast Asian ports, Venetian glass seed beads could have been sent on to China. But the story might be more complex. As of 1892, China was listed as an export destination for several glass bead making or exporting companies in Gablonz (modern-day Jablonec nad Nisou, Czechia), including Linke & Plischke (Neuwirth 1994:492), Joseph Pfeiffer & Co. (Neuwirth 1994:495), Gebrüder Redlhammer (Neuwirth 1994:498), and A. Zenk & Co. (Neuwirth 1994:506). Other destinations for beads made in Gablonz at the time included “Orient,” “East Indies,” or “All Continents” (Neuwirth 1994:484-506). Certainly, seed beads from Gablonz could have been

exported to Venice or other ports before being transhipped to China. Larger glass beads likely made in Gablonz, such as those shown in Neuwirth (1994: Plates 229, 314-318), turn up on pieces of beadwork made for use within China, such as hair ornaments dating to ca. 1900 in the collection of the American Museum of Natural History.¹ Finally, rocailles from France might have found their way into Chinese beadwork (Crabtree and Stallebrass 2002:25; cf. Oppen and Oppen 1991:5-6).

Wherever the European rocailles originated, Chinese artisans stitched them not just to tobacco pouches but to baby carrier panels, aprons, slipper uppers, shoes, hair ornaments, scent bags, pounce powder bags, and headbands (pers. obs.). Of these, it seems, only the headbands have been published (Bol 2018:97; Crabtree and Stallebrass 2002:115; Wang Jinhua and Zhou Jia 2007:170). Known as *fa lap*, the beaded headbands were worn by the Punti or native Cantonese and Hoklo women in Guangdong, Guangxi and Fujian provinces for weddings and festival occasions (Garrett 2007:164-655) although pictorial proof is difficult to locate. The diversity and multiplicity of this group of items indicates some were produced on a significant scale, conceivably for distribution to other provinces as well. The presence in south China during the late 19th and early 20th centuries of two additional centers of European glass beadwork lends credence to such a notion, namely, the Chaozhou region of eastern Guangdong and Zhanzhou, a city in Fujian (Hector 2017:68).

South China's eager adoption of foreign glass beads signaled its growing acceptance of a material modernity which offered a new repertoire of opportunities, a kit of tools which could be flexibly appropriated in a variety of imaginative ways (Dikötter 2006:7) in a culture that had long esteemed foreign goods (Dikötter 2006:1) and created objects with beads (Hector 2013:42-43).

THREE EXAMPLES FEATURING EUROPEAN GLASS BEADS

The three tobacco pouches discussed below represent tokens of a much larger type. Shaped like bottle gourds, all depict different motifs on each side, including Chinese characters. Beaded inscriptions were not new in China. In a small, rectangular calligraphic panel ascribed to the Ming dynasty, Chinese glass beads averaging 2 mm in diameter render a poetic, seven-character inscription referencing an aesthetic

experience such as looking at art (Hector 2017:60-61). By incorporating inscriptions, beadwork, a humble craft form, arguably appropriated the esteem of calligraphy, China's highest fine art form. Yet the artisans who stitched the characters in beads were not necessarily literate, for literacy was rare in China until the mid-to-late 20th century. The characters might have been copied from a written template or beaded over lines drawn on fabric. Whether or not they were literate themselves, buyers of inscribed tobacco pouches endorsed literacy as a personal value; in some cases, the inscriptions' denotative meanings might have been secondary (Clunas 2007:89).

Tobacco Pouch #1

The gourd-shaped tobacco pouch in Figures 6-8 exhibits a festive disarray, mixing colors, characters, and floral or geometric motifs in dense, almost chaotic abundance. In workmanship, the pouches are hastily stitched with seed beads measuring 1.25-1.75 mm in diameter couched three to eight at a time through a layer of silk to cardboard covered in plain-woven cotton (Figure 8). Such an expedient, extemporaneous beading technique cultivates speed rather than precision, allowing both sides to be beaded in a day or so if not less. The perimeters of the beaded areas are framed by borders comprising eight parallel strands of gilt thread neatly couched with pink threads.

Eight Chinese beads complete the display, with two pairs strung between each of the pink silk *panchang* or longevity knots on the right and left sides of the pouch and the silk tassels below. Each pair of beads consists of one 5-mm bead made of threads knotted around a central hole above one 5-mm blue cloisonné bead bearing tiny floral motifs. Lined with a thin layer of hand-woven fabric which conceals all beading stitches, the pouch is topped with a pink cotton knotted cord for a loop, possibly a recent addition.

The four centrally located characters on the pink side of the bag are difficult to identify because they are written in cursive (Jeffrey A. Keller 2022: pers. comm.), a script form "with its own stroke order and abbreviated forms" which is by nature private and often legible only to the calligrapher or his friends who favored it for personal notes and letters (Harrist and Fong 1999:xvii). The four characters may be transliterated in at least three ways (Jeffrey A. Keller

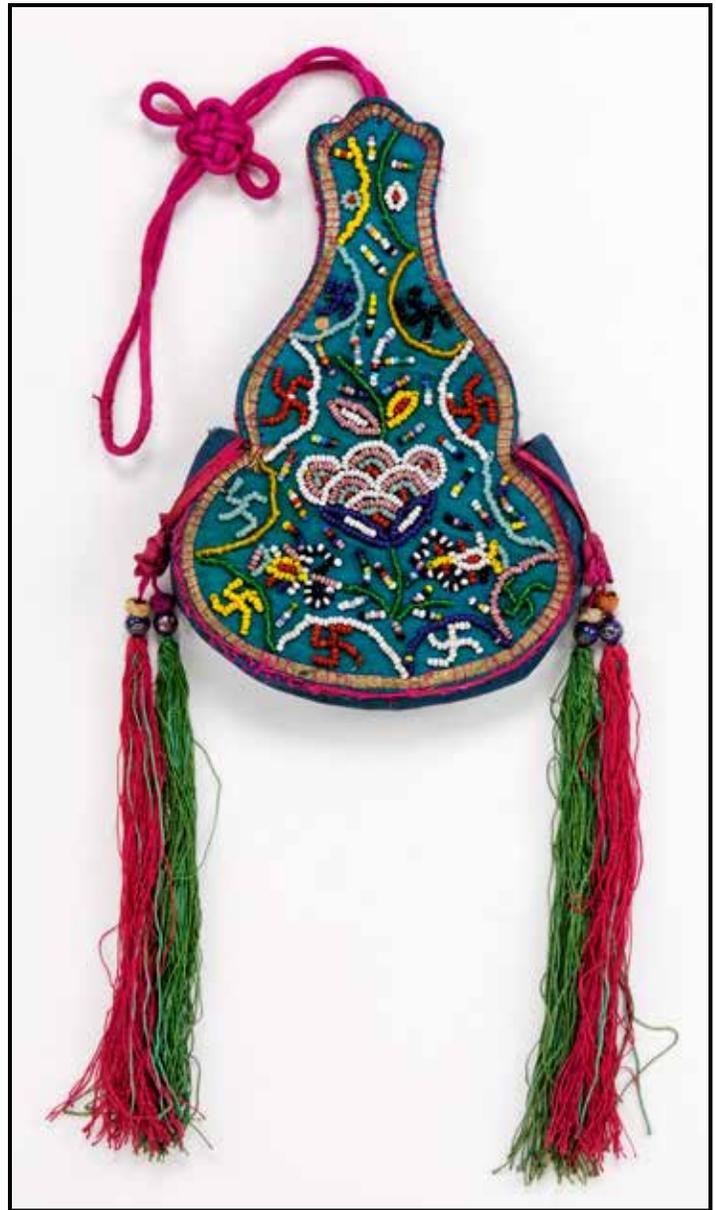


Figure 7. Reverse of tobacco pouch in Figure 6 (photo: Larry Sanders).

Figure 6. Tobacco pouch. China, late 19th or early 20th century. Silk, cotton, metallic thread, cardboard, European glass beads, Chinese cloisonné and thread-knot beads. Body of pouch: 14 cm high x 10 cm wide (photo: Larry Sanders).

2022: pers. comm.; Rhyme Wu 2022: pers. comm):

- *ru shan zhi shui* or “like mountain waters”
- *ru yue zhi ming* or “as bright as the moon”
- *wei cao zhi xiu* or “as beautiful as grass”

Presumably, that which is likened to mountain waters, moon or grass is the taste or fragrance of tobacco and/or its smoke, or smoking’s effect on one’s being. But other readings are possible.

Along the perimeters of both sides of the bag, a swastika-like symbol known as *wan* in Chinese is repeated eight times. *Wan* is a homophone of the Chinese word for “ten thousand” or “infinity” and a generic symbol of good luck or blessings originating in ancient Buddhism; *wan* motifs appear on many forms of Ming and Qing dynasty decorative art, including Buddhist art (Bartholomew 2006:225). By surrounding the four-character inscription on the pink side of the bag, the eight *wan* may intensify the inscription’s meaning, implicitly repeating it ten thousand times (cf. Bartholomew 2006:24). That all sixteen *wan* are depicted in multiple colors may also have Buddhist resonance.



Figure 8. Detail of Figure 7 showing European glass seed beads (photo: Larry Sanders).

Three other tobacco pouches in the same private collection bear similar or identical motifs and inscriptions to the pouch in Figures 6-8, albeit with small changes from pouch to pouch that might indicate a componential approach to production such as the one ostensibly used to make bead curtains (pers. obs.; cf. Hector 2013:59 and Ledderose 2000:1-7). The existence of multiples suggests that while some beaded tobacco pouches were produced in quantity, others might have been one-of-a-kinds, and purchase prices would have varied accordingly.

Tobacco Pouch #2

Many times, as labor intensive as the pouch in Figures 6-8, the gourd-shaped pouch in Figures 9-10 embodies an aesthetic of elegant perfection. Each bead is individually stitched to a plain-woven fabric ground, a technique that grants, at most, a square inch of progress for a painstaking hour of effort, not unlike stitching Peking knots, which were likened to “seeds” (cf. Garrett 1997:16-17). Together, the beads delineate parallel arcs and rows which define motifs with precision. Averaging 1.25 mm-1.75 mm in diameter, some of the beads may have been graded for size, with the smallest black beads, averaging 1.0 mm in diameter, reserved for the body of the butterfly on one side and the Chinese characters on the other, where they mimic the tapering brush strokes of a seasoned calligrapher. Lined with panels of leather and seamed to incorporate expandable leather sides, the pouch must have been more expensive than most, a luxury object indeed.

Written in an elegant form of cursive script on

one side of the pouch, the characters *ru yi* impart a conventional blessing often translated as “as you wish,” in effect, “may all your dreams come true” (Jeffrey A. Keller 2022: pers. comm.). Above the inscription and the small white flowers nearby, a bird of unknown import seems to soar in the air. The other side of the pouch pairs a peony with a butterfly, producing a rebus or visual pun evoking “blessings, wealth and high social status” among other desirable things (Bartholomew 2006:156). The central motifs on both sides of the pouch are framed by sinuous borders composed of parallel bands of small geometric and/or floral motifs which augment the overall sense of order, restraint, and careful pre-planning.

Each of the green silk *panchang* knots attached to the pouch supports one hollow, pearl-colored, teardrop-shaped glass bead (Figure 12). Measuring 17 mm long by 9 mm wide, one of the beads is larger than the second, which measures 15 mm long by 8 mm wide. Patches of wear reveal that the coloring was applied to the surface. Holes in both beads measure one mm in diameter and lack visible collars. Considering Europe’s long history of making artificial pearl beads (Neuwirth 1994: Plate 225; cf. Opper and Opper 1996), the two beads might be European. It should be remembered, however, that China produced glass beads with exotic shapes in this and earlier eras as well (Hector 2013:66). A third large, round, dark-orange bead, flanked by two gilt thread-knots that function as beads, accents the dark green cord of the loop stitched to the top of the pouch. Approximately 14 mm in diameter, probably made of glass, the large bead contains several internal striations and occlusions but is otherwise finely finished, with holes measuring two mm in diameter. This bead, and the cord it is strung on, look like a recent addition.

Tobacco Pouch #3

Although our third tobacco pouch (Figures 11-14) has lost its tassels, the beading is intact, though not as gracefully executed as the beading in the *ruyi* pouch. Averaging 1.75 mm-2 mm in diameter, the beads are individually stitched to two plain-woven cotton grounds lined with leather and connected by an expandable leather side panel (Figure 14). Pentagonal in outline, the pouch is divided into two registers, with an upper register shaped like a bottle gourd and a lower register shaped like a rectangle. Unlike the previous two pouches, whose characters were written in cursive script, the



Figure 9. Tobacco pouch, China, late 19th or early 20th century. Cotton, leather, European glass beads, gilt thread. Body of pouch: 15 cm high x 10.5 cm wide x 4.5 deep (photo: Larry Sanders).



Figure 10. Reverse of tobacco pouch in Figure 9 (photo: Larry Sanders).

two four-character inscriptions on this pouch are written in standard script, a widely used, legible script that is usually easy to read (cf. Harrist and Fong 1999:xvii). When embroidered in beads by an artisan who may not be literate, however, some characters may acquire readability issues (Jeffrey A. Keller 2022: pers. comm.).

Thus, several interpretations can be developed of which we consider the most likely, leaving lengthier analyses to the future, along with tracing the likely origin of the inscriptions on this pouch to a poem or aphorism.

The four characters on the pink and blue side of the pouch (Figure 13) may be interpreted as: *wei bi*



Figure 11. Detail of the teardrop-shaped bead on the pouch in Figures 9-10 (photo: Larry Sanders).

lan zhi or “fragrant as an orchid” (Jeffrey A. Keller 2022: pers. comm.), possibly, a reference not only to the pleasant scent of tobacco smoke, but to one’s character or reputation. In the upper register, small flowers, conceivably orchids, spiral and bloom. In the lower register, between the two columns of characters, a pair of interlocking coins, a “wealth-bringing motif” (Bartholomew 2006:136), sits above a butterfly, an “emblem of joy” (Bartholomew 2006:32). A beaded panel in the Field Museum of Chicago (no. 232529) also juxtaposes an inscription referencing fragrance with birds, butterflies, and flowers (Hector 1995:23-24; cf. Plate IVA). Densely embroidered with charlottes, the panel is thought to have been made in China.

The four characters on the yellow and white side of the pouch (Figure 14) may be read as: *gong tong zhi tao* or “accomplishments broad as ambitions” (Rhyme Wu 2022: pers. comm.), possibly, a reference to emolument. In the upper register, a lotus, Buddhist

symbol of purity, blooms (Bartholomew 2006:47). The motif in the bottom register is obscure; it may represent a potted flower that when paired with a lotus produces additional layers of meaning. A lotus flower also appears on the Field Museum panel no. 232529.

We do not know what the owner of a pouch so inscribed thought or felt, but the mere act of carrying and using an object embodying auspicious inscriptions and motifs would seem to affirm that which is good in the world, while inviting that good ever closer.

CONCLUSION

More could be said about each of the pouches described in this paper. The genre also merits in-depth research. For a start, the 13 tobacco pouches in the Field Museum collection should be studied; archives should be searched to ascertain: who produced beaded tobacco pouches and under what conditions; whether production was as centralized as anecdotal accounts suggest and limited to south China; who organized production, including the identities of any foreign owners; how beads were sourced; who sourced and prepared designs and inscriptions; what percentage of pouches were iterations vs. one-of-a-kinds; whether custom orders were accepted; and how the designs on beaded tobacco pouches compare to the designs on other pieces of mainland Chinese beadwork of the era. Personal accounts of makers and owners would be especially enlightening along with photos of pouches in use, mirroring tastes, aspirations, and lives.

Lastly, we might determine what percentage of Chinese beaded tobacco pouches were inscribed with English or other foreign words, typefaces or logos possibly inspired by Western consumer product labels or their Chinese counterparts and how frequently the foreign inscriptions co-occurred with Chinese characters such as the *Shou* or longevity character at the top of the pouch in Figure 15.

ENDNOTES

1. See cat. nos. 70/1574 A, B; 70/1576-80, etc.; https://anthro.amnh.org/anthropology/databases/common/image_dup.cfm?catno=70%20%20%2F%201574%20AB, accessed 25 August 2022.



Figure 12. Tobacco pouch, China, late 19th or early 20th century. Cotton, leather, European glass beads. Body of pouch: 13 cm high x 9.75 cm wide x 3 cm deep (photo: Larry Sanders).



Figure 13. Reverse of tobacco pouch in Figure 12 (photo: Larry Sanders).

ACKNOWLEDGMENTS

I thank the anonymous Chinese artisans of the past who beaded the tobacco pouches discussed in this paper; Hedda Morrison for photos of everyday life in China from 1933-1946; Hwei-Fe'n Cheah, Jamie Kelly, and Julia Kennedy for sharing her photos of Chinese beaded tobacco pouches in the Field Museum; Larry Sanders for excellent photography; Northwestern University for granting public access to its libraries; Bridgette Geiger of the Evanston Public Library for graciously processing my interlibrary loan requests; Jeffrey A. Keller for translating and annotating the inscriptions discussed in this paper; Rhyme Wu for providing additional transliterations and interpretations; The Trustees of the British Museum for allowing reproduction of an image from the British Museum collection; Harvard University and Jidong Yang of Harvard-Yenching

Library for allowing reproduction of three photos from its Hedda Morrison Collection; and the private collector who lent beaded tobacco bags for this study.

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Figure 14. Detail, leather lining of tobacco pouch in Figures 12-13 (photo: Larry Sanders).

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You can help keep *The Bead Forum* interesting and useful by submitting short articles on your bead research, as well as announcements of new publications and relevant conferences or symposia.

Send to

beadforumnewsletter@gmail.com.

Next deadline: 1 April 2023.

Society News

Our New Newsletter Editor

Rosanna Falabella has decided to step down as newsletter editor and we sincerely thank her for her dedicated service. Her replacement is Michele Hoferitza, an M.S. candidate in Archaeology and Cultural Resource Management at Utah State University, Logan, UT. Her thesis research will involve the X-Ray Fluorescence analysis of glass trade beads excavated in the western United States. In addition to an interest in beads and glass in general, Michele has considerable professional experience in electronic and print publishing, as well as graphic design. She is proficient in computer publishing software which will be of great benefit when it comes to producing the newsletter. We welcome her to our ranks.



Michele Hoferitza

Seeking a New Secretary-Treasurer

Alice Scherer became Secretary-Treasurer in 2007 and has served in that position ever since, assuming along the way the additional tasks of newsletter graphics and distribution, as well as website manager. With this issue, she passes newsletter production off to our new newsletter editor, Michele Hoferitza (thank you, Michele). She would also like to pass along the Secretary-Treasurer duties, leaving her with only the website to manage. At 16 years by the end of 2022, Scherer is our longest-serving

Secretary-Treasurer. She wishes to return to personal projects that have long languished as societal duties have taken precedence. It would be ideal if someone could be found to assume the Secretary-Treasurer role once 2023 commences. Contact Karlis Karklins at karlis4444@gmail.com for more information.

Presidential Election

J. Mark Kenoyer's term as president of the Society of Bead Researchers ends on 31 December. Consequently, the SBR Nominations and Elections Committee has nominated Dr. Elliot Blair for this position. An Assistant Professor in the Department of Anthropology at The University of Alabama in



Dr. Elliot Blair

Tuscaloosa, his research focuses on the archaeology of the early colonial and Late Mississippian periods in the American Southeast. He has a long-standing interest in glass beads, especially their role in world trade as well as their elemental composition.

If you would like to nominate someone, please contact Karlis Karklins (karlis4444@gmail.com), chair of the Nominations and Elections Committee. The nominee must be a member in good standing of the Society. Ballots will be sent out in October.

SBR Membership Dues Increase

In the recent vote on the proposed membership dues increase, of the 43 ballots received, 42 were in favor of the increase, with one against. Consequently the fees for 2023 will be as follows: Individual US/Canada: \$30; Individual elsewhere: \$45; Sustaining: \$50; Patron: \$100; and Benefactor: \$150. These members will receive paper copies of the journal. To accommodate those who are digitally oriented and to promote memberships during a time of belt tightening, a Digital Only membership has been added at \$25 worldwide. These members will only receive a digital copy of the journal (no paper copy).

SBR Student Conference Travel Award

Students who plan on presenting a paper on some aspect of bead research at a bona fide conference later this year or early in 2023 are reminded that the Society offers the Student Conference Travel Award. It is in the amount of \$750 US and intended to assist undergraduate or graduate students to travel to a national or international

conference to present their research. The deadline for applications is 15 November 2022. The applicant must be enrolled in a valid BA, MA, or PhD degree-granting program and also needs to be a current member of the Society of Bead Researchers. For details: <https://beadresearch.org/student-conference-travel-award/>.

Herewith We Express Our Gratitude

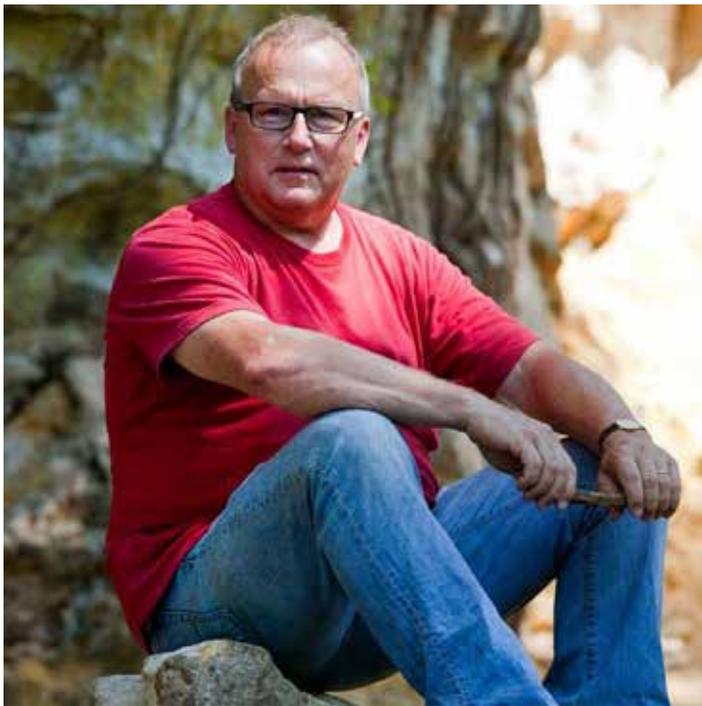
A special thank you to those members who've helped ensure the financial well-being of the SBR through their Sustaining, Patron, or Benefactor membership monies. We are grateful for their help. The list covers the period from 16 April through 1 September 2022.

Sustaining (\$45+): Kathleen McMillan, Mary Albans, Timothy Mincey, Janet Walker Goldsmith.

Patron (\$75+): Cynthia Hinds, Megan Cifarelli, Laure Dussubieux, Kathy Anderson, Chris DeCorse.

Benefactor (\$150+): Joan Eppen (a second donation in 2022), Pavanni Ratnagopal.

In Memoriam



Randall White, one of the world's leading specialists in the study of Paleolithic art and personal adornment,

passed away in France on 4 July 2022 at the age of 69, following an illness. As Professor of Anthropology at New York University, he spent most of his career researching the Upper Paleolithic cultures of France, and was one of the first to recognize the evolutionary importance of personal adornment and its critical role in the organization and demographic expansion of modern humans. In addition to material recovered from digs he was involved with, he studied many collections of Paleolithic ornaments recovered from sites in France that were languishing in museums in the United States and Canada, reporting his findings in numerous articles and books. His death leaves a void in the field of Aurignacian and Gravettian art, specifically the study of Paleolithic adornment in West and Central Europe. Randall was also an ardent defender of France's cultural heritage and a fierce opponent of the antiquities trade. He will be sorely missed by those who found his work inspiring. (Source: Center for Academic Research and Training in Anthropogeny (CARTA) webpage <https://carta.anthropogeny.org/users/randall-white.>)

Announcements

Bead Society of Great Britain Newsletter/Journal Issues (1989-2018)

The Bead Society of Great Britain was formed in 1989 to encourage and share knowledge and enjoyment of every type of bead, to improve the accuracy of information and the skills of making, using, caring for, and collecting beads, together with the understanding of the many peoples for whom beads are so important in their lives. Since its inception, the Society has published a newsletter which morphed into a journal in 2006. Each issue contains articles and other items of interest to those researching beads and beadwork. To commemorate its 30th anniversary, the BSGB produced a USB flash drive which contains every issue (129 in total) of the newsletter/journal printed up to and including 2018. A limited quantity (around eight) of these remain and may be purchased for £20.00 postpaid to anywhere in the world by contacting Carole Morris (bead.society@ntlworld.com).



Conferences and Symposia

Glass Beads: Global Artefacts, Local Perspectives
Society for Historical Archaeology Conference on
Historical and Underwater Archaeology
NOVA University of Lisbon
Lisbon, Portugal
4-7 January 2023

This symposium will explore global trade circuits, geochemical provenancing, beads in contexts other than the colonial trade, non-European manufacturing centers, Indigenous agency, beads and gender, and other themes that reflect the conceptual tension of globalization and decolonization in glass bead studies. The symposium aims to foster dialog among researchers who think about glass beads in different ways, depending on where they are on the planet and how they approach the early modern period.

Part I of the symposium is devoted to beadmaking and social technologies. **Adelphine Bonneau** and coauthors will present a chemical characterization of the 16th-century glass beads from the wreck of the *Gagliana Grossa*, which sank at Gnalić, Croatia, in 1583. The beads likely originated in Venice. **Brad Loewen and Laure Dussubieux** will report on their chemical study of Nueva Cádiz beads, which established Venice as their likely origin. Their methodology may be used for other bead provenance studies. **Amy St. John** and coauthors will explore the potential of tomodesitometry to analyze frit-core beads from a circa 1541-1543 site in Québec City and a 17th-century component in Simcoe County, Ontario. This imagery produces a sequence of very thin cross-sections of a bead, showing its internal density variation. **Andreia Martins Torres** will focus on gold-colored beads recovered in Mexico City. Used

as an apparel item for Euro-Mexican women, these beads may originate from Mexico, where beadmaking began in the 16th century and peaked in the 18th century. **Bill Billeck** has studied Indigenous recycling of glass beads by crushing them and reforming them into distinctive shapes, fusing the glass over heat. The beads are found in 19th-century North American Plains assemblages. **Michele Hoferitza** will report on X-ray fluorescence (XRF) analysis of Prosser Molded trade beads showing variations of elemental composition between beads that are visually similar. Differences may provide diagnostic markers for different manufacturing locations.

Part II of the symposium focuses on global trade and social interactions. **Jennifer Craig** will present mixed cargos of glass and stone beads from around the Indian Ocean, from about 1450-1800. Bead types and geographic distribution shed light on maritime connections across open oceans. **Christina G. Brown** will compare the assemblage of 36 glass beads from the 1559-1561 Tristan de Luna settlement in Pensacola, Florida, with beads found at sites in the Coosa Valley in Alabama/Georgia, often associated with the 1539-1543 expedition of Hernando de Soto. Nueva Cádiz and chevron beads in the two collections show great similarity. **Émilie Teasdale** analyzed 14,000 beads from 85 sites in eastern Québec and Labrador, to build a regional chrono-typology. Her results will shed light on the structure and evolution of transatlantic trade routes into this region, from ca.1540-1850. **Alicia Hawkins and Heather Walder** used LA-ICP-MS instruments to analyse 350 beads from Huron-Wendat sites in Ontario, to trace chemical variations in beads and reconstruct trade patterns. **Adelphine Bonneau** and coauthors will present seven bead collections recovered from cemeteries, houses, and castles in France. They compared the chemistry of these beads to references from known beadmaking centers. **Laurie Burgess** will present ethnographic bead collections held by the Smithsonian Institution, including those acquired during the 1838-1842 U.S. Exploring Expedition into the Pacific Ocean. She will explore how these collections can complement archaeological assemblages.

Other activities include visits to museum collections in Lisbon, and an excursion to a 17th-century chapel at Alcàçovas that features Nueva Cádiz and chevron beads embedded in wall tiles.

Recent Research on Glass Beads and Ornaments in North America

Society for American Archaeology 88th Annual Meeting
Portland, Oregon
29 March - 2 April 2023

The papers in this session will examine glass beads and ornaments from across North America and use a variety of approaches to examine these topics, from the use of compositional techniques to explore the origins and exchange of glass beads to typological studies that consider how particular types and colors of beads were selected and used.

Alicia Hawkins and **Heather Walder** use glass bead compositional data from thirteen 16th-17th-century sites in the Wendat confederacy in the eastern Great Lakes region to evaluate the diversity and differences within these glass bead assemblages. **Sire Pro** and **Tom Tandberg** will present typological and compositional data from glass bead collections from Paugvik, Alaska (19th-century) and Beatty Curve, Oregon (19th-20th centuries) to understand how these sites were integrated into regional bead exchange networks. **Robert J. Cromwell**, **Christopher R. DeCorse**, and **Douglas C. Wilson** will present on a collection of trade beads from the 19th-century Chinook Middle Village at the Station Camp/McGowan Site, offering a glimpse of trade materials from the earliest period of Euro-American/Chinook contact. **Michele Hoferitza** will present on X-ray fluorescence (XRF) analysis on Prosser Molded beads from southeastern Idaho to identify the factory which produced the beads and facilitate future studies examining the trade of these objects in the 19th-20th centuries. **Kaitlin LaGrasta** will focus on glass beads from the the Seneca towns of Ganondagan (ca. 1670-1687) and White Springs (ca. 1680-1715), focusing especially on glass bead color to understand how beads were used and examine trends in glass bead use through time. **Matt Lobiondo** similarly focuses on color symbolism at a late 17th-century Mohawk village to understand the village inhabitants' state-of-being and provide a way to further understand the intersection of colonialism and Native American interactions. **Steven Filoromo** and co-authors looks at personal ornaments, including glass beads, from the St. Amelia Plantation main house in St. James Parish, Louisiana.

Exhibitions



Adornment: Jewelry and Body Decoration in Prehistoric Times

The Israel Museum

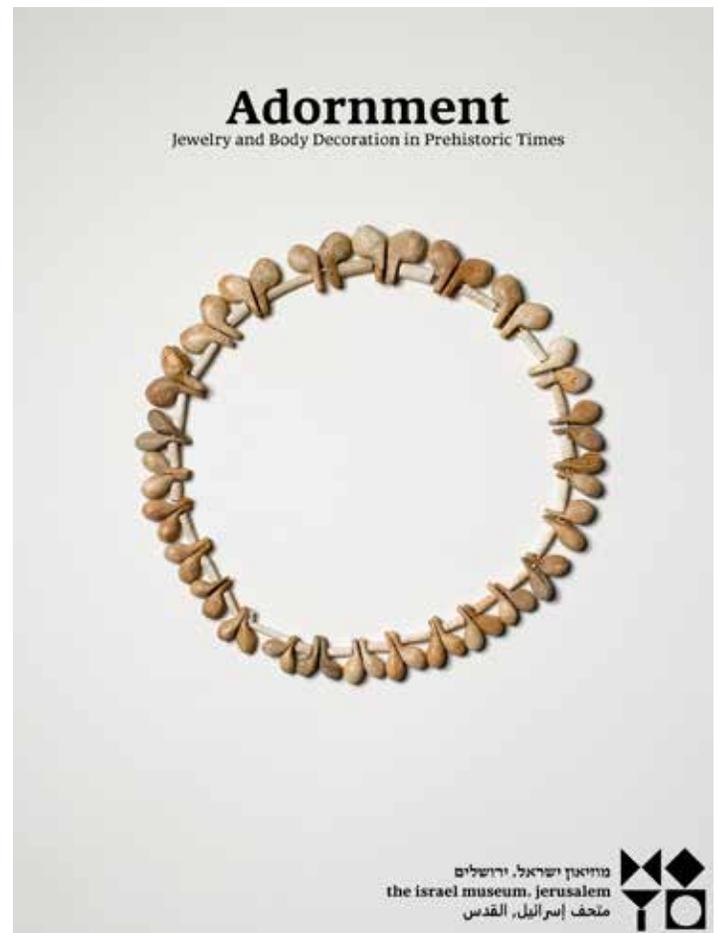
Derech Ruppin 11

Jerusalem, Israel

2 June 2022 - 15 April 2023

<https://www.imj.org.il/en/exhibitions/adornment>

This exhibition examines adornment in the prehistoric world. Through this prism, it attempts to connect with the people who lived in the Levant thousands of years ago and gain insight into their lifeways, beliefs, and thoughts. Since much remains unknown about adornment in prehistoric times, comparisons with the practices of contemporary tribal societies provide some explanation for the role of adornment among our prehistoric ancestors. Through the pairing of such insights with the fruits of archaeological research, it has been possible to uncover secrets regarding identity and significance, life and death, in the prehistoric world, some of which are still inherent in jewelry worn today.

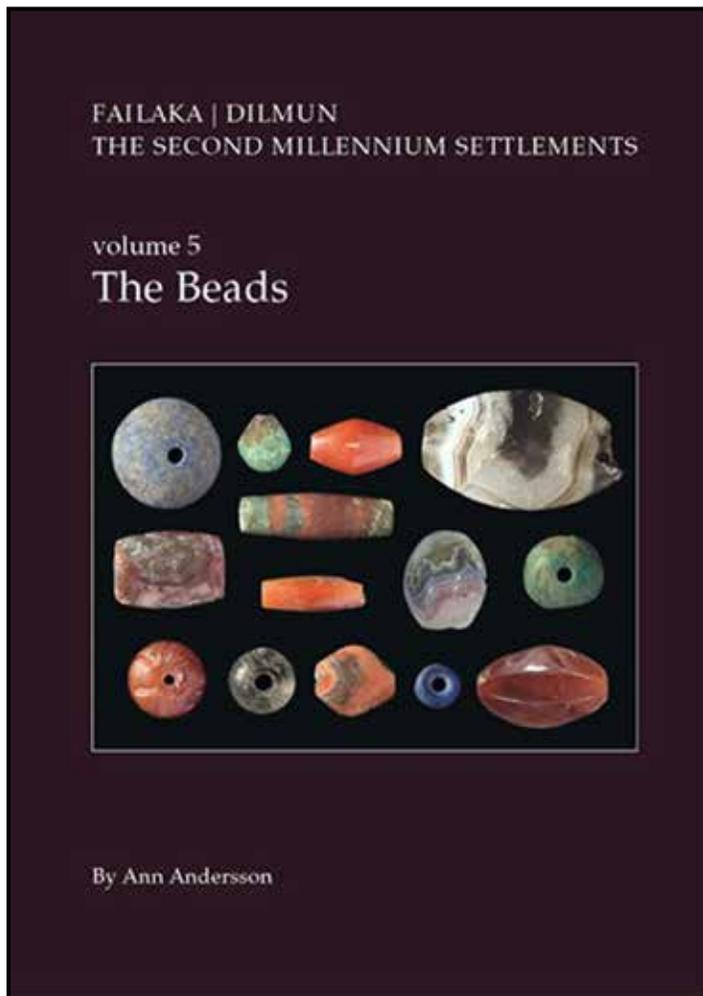


Recent Publications

Andersson, Ann

2022 *Danish Archaeological Investigations on Failaka, Kuwait, Failaka/Dilmun. The Second Millennium Settlements. Volume 5: The Beads.* Aarhus University Press, Aarhus.

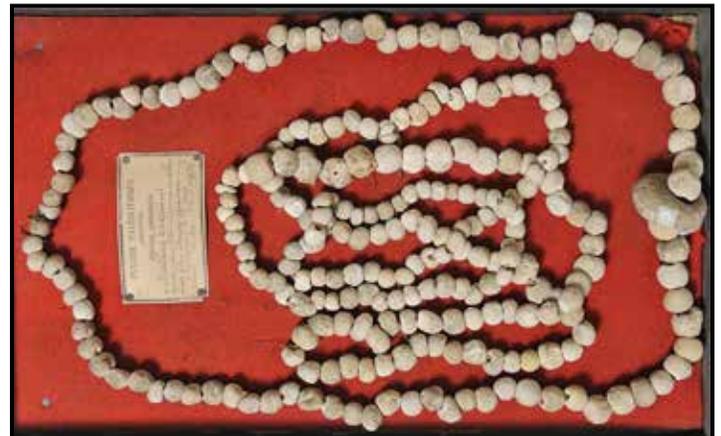
A thorough study of the 629 stone and glass beads recovered from a small community of Dilmun traders. Includes a typology, a classification of materials, an analysis of the dating and distribution of the beads, as well as information concerning manufacturing techniques and use-wear.



Berruti, Gabriele Luigi Francesco, Dario Sigari, Cristiana Zanasi, Stefano Bertola, Allison Ceresa, and Marta Arzarello

2022 A Myth Debunked. The *Porosphaera globularis* Beads and their Relation to the Onset of Symbolic Thinking in Prehistory. *Archaeological and Anthropological Sciences* 14, 162; <https://www.researchgate.net/publication/362409139>.

An integrated analysis of a large collection of fossil-sponge objects from the French site of Saint-Acheul in France that are believed to have been used as beads during the Acheulean revealed that they were actually not ornaments, stressing the importance of finding strong arguments and evidence to support theories about the development of cognitive abilities in the genus *Homo*.



Bērziņš, Valdis and Agnese Čakare

2022 Pattern and Variation in Jewellery Production Sequences: Analysis of 4th Millennium BC Amber Assemblages from the Latvian Coast. *Documenta Praehistorica* 49:2-17; <https://doi.org/10.4312/dp.49.5>.

Presents an in-depth study of the production sequence of amber beads and pendants recovered from Sārnate and Siliņupe, two Neolithic sites on the coast of Latvia. Differences between the two sites in terms of the relative frequency of items discarded in various production stages may be related to the degree of integration into exchange networks.



Borodaev, V.B. , K.Y. Kiryushin, D.V. Kuzmenkin, and K.N. Solodovnikov

2022 Ornaments Made from *Unio* Shells in a Neolithic Burial at Ust-Aleika-5, Barnaul, Southwestern Siberia. *Archaeology, Ethnology & Anthropology of Eurasia* 50(1); <https://www.researchgate.net/publication/359815859>.

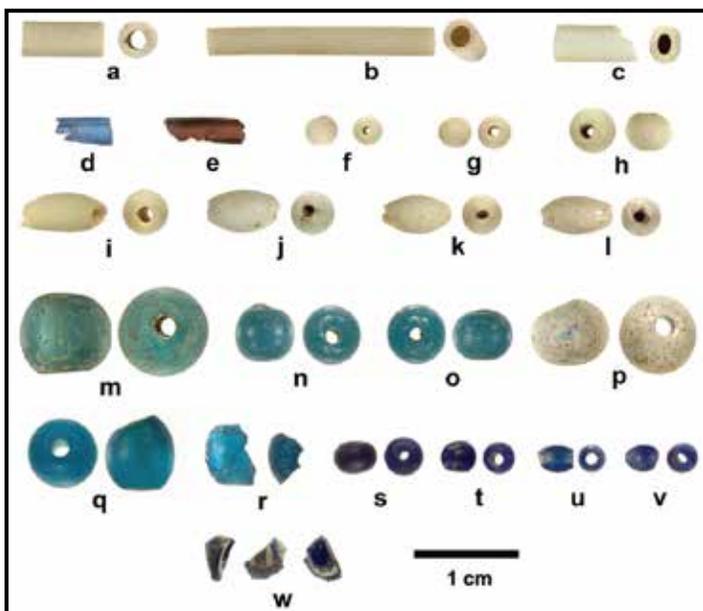
The funerary items found with a child burial included over 300 artifacts made of organic and inorganic materials, among them more than a hundred pendants fashioned from fossil Pleistocene shells of *Unio* mollusks, which do not occur in the Ob basin at present.



Billeck, William T.

2021 A Diagnostic Early Seventeenth-Century Glass-Bead Assemblage from New Lenox, Illinois: Building a Midwestern Glass-Bead Chronological Sequence. *Midcontinental Journal of Archaeology* 46(3):255-276; <https://scholarlypublishingcollective.org/uip/mcja/article-abstract/46/3/255/297342/>.

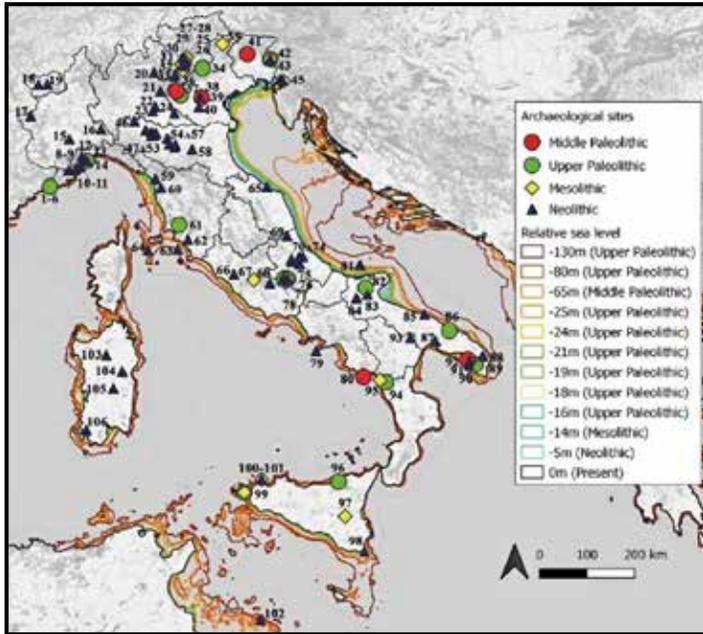
An assemblage of 33 glass beads dates the protohistoric component at the New Lenox site to Glass Bead Period 2 (1600-1625/1630). The white beads are all opacified with tin and lead, as determined by pXRF, indicating a pre-1625 date.



Capo, Melissa, Alessia Monticone, Jorune Sakalauskaite, Francesca Marucco, and Beatrice Demarchi

2022 From Paper to Data: A Georeferenced List of Prehistoric Personal Ornaments of Biological Origin from the Italian Archaeological Record. *ArcheoLogica Data* 2:92-101; <https://www.academia.edu/73122495/>.

As there is currently no unique repository for data on archaeological ornaments, the authors have created an online, open-access, spatial database of personal ornaments which can be consulted, edited, and updated by other researchers. This is a first step towards a more normalized and data-rich approach to the analysis of personal ornaments.



Gál, Erika and Mária Bondár

2022 Drilled Dog Canine Ornaments from a Special Late Copper Age Grave. *Archaeometriai Műhely* 19(1):43-56; <https://www.academia.edu/82234131/>.

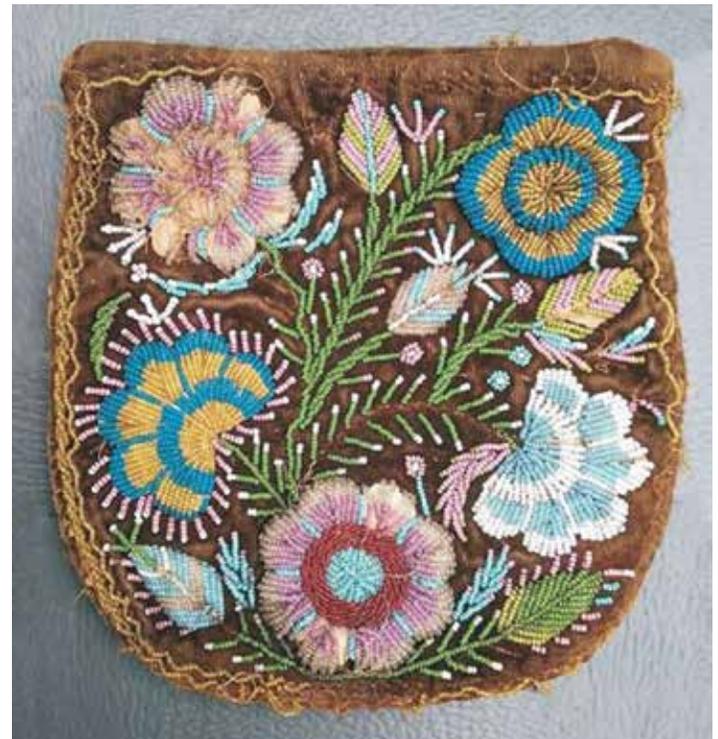
The sole grave goods found with a woman at the Balatonlelle-Rádpusztá site 67/5 cemetery, Hungary, were 13 drilled dog canines. Roughly half of them lay by the feet of the deceased, suggesting that they had once adorned the lower part or hemline of a long garment.



Green, Richard

2022 Enigmatic Variations: An Early Stylistic Influence on the Development of Mohawk Floral Beadwork. *Whispering Wind* 49(3):6-11.

Discusses the influence of a particular style of European fancy beadwork popular with fashionable European ladies during the early half of the 19th century on the development of early Mohawk floral beadwork.



Johnson, Eric Daniel

2022 Industrializing Shell-Bead Production in Northern New Jersey: Reuniting Collections from Stoltz Farm (1770-1830) and the Campbell Wampum Factory (1850-1900). *Historical Archaeology* 56; <https://doi.org/10.1007/s41636-022-00346-3>.

The production of wampum and shell hair pipes in northern New Jersey by White entrepreneurs was a regional cottage industry until 1850, when the Campbell Wampum Factory monopolized production through water-powered grinding wheels, drilling machines, and the waged labor of people of color.

Kaspers, Floor

2022 Beadmaking in Java. Inspired by History. *Ornament* 43(1):26-31.

Provides a fascinating glimpse into the lives of modern Indonesian beadmakers who produce beads inspired by ancient examples as well as copies of ancient beads. These skilled artisans work with rudimentary materials and tools, yet create surprising results.

Kenoyer, Jonathan Mark, Asa Cameron, Dashzeveg Bukhchuluun, Chunag Amartuvshin, Batdalai Byambatseren et al.

2022 Carnelian Beads in Mongolia: New Perspectives on Technology and Trade. *Archaeological and Anthropological Sciences* 14(6); <https://doi.org/10.1007/s12520-021-01456-4>.

The technological, stylistic, and chemical analyses of carnelian beads from several sites in Mongolia provide evidence for local production and use of such beads from the Late Bronze Age (ca. 1400-1000 BCE) through the Xiongnu period (ca. 250/200 BCE-CE 150). Beads dating to the historical Mongol Empire (ca. 12th-14th centuries) demonstrate expanding trade networks that link eastern Eurasia to South Asia and beyond.

Knaf, Alice C.S., Catarina Guzzo Falci, Habiba, Casper J. Toftgaard, Janne M. Koornneef, Annelou van Gijn, Ulrik Brandes et al.

2022 A Holistic Provenance and Microwear Study of Pre-Colonial Jade Objects from the Virgin Islands: Unravelling Mobility Networks in the Wider Caribbean. *Journal of Archaeological Science: Reports* 41, 103223; <https://doi.org/10.1016/j.jasrep.2021.103223>.

Demonstrates that the pan-Caribbean exchange of jade raw materials, pre-forms, or finished objects (including beads and pendants) during the Ceramic Age (400 BC-AD 1492) occurred on a more complex scale than previously thought involving jade sources in Guatemala, eastern Cuba, and the northern Dominican Republic.

Larsson, Lars and T. Douglas Price

2022 Animal Teeth and Mesolithic Society. *Open Archaeology* 8:55-61; <https://www.academia.edu/75721694/>.

Perforated animal teeth were found sewn to garments in several graves at Skateholm in southern Sweden.

They appear to have carried symbolic information that may be related to the physical or social attributes of the wearer. Includes information concerning use-wear and strontium isotope analysis.

**Liu, Robert K.**

2022 Early Roman Mosaic Face Bead Iconography. The Allure of the Courtesan Part I. *Ornament* 42(4):58-63; <https://www.academia.edu/83479005/>.

Presents an overview of the subject with special attention paid to rare courtesan face beads.

Liu, Yan, Tongyuan Xi, Jian Ma, Ruiliang Liu, Reheman Kuerban, Feng Yan, Yingxia Ma, and Junchang Yang

2022 Demystifying Ancient Filigree Art: Microanalytical Study of Gold Earrings from Dongheigou Cemetery (4th-2nd century BCE) in North-West China. *Journal of Archaeological Science: Reports* 41, art. 103344; <https://www.academia.edu/68743042/>.

The pendant earrings incorporate turquoise and faceted carnelian beads, as well as gold coils.



Mannermaa, Kristiina, Anna Malyutina, Alisa Zubova, and Dmitriy Gerasimov

2022 First Evidence of Human Bone Pendants from Late Mesolithic Northeast Europe. *Journal of Archaeological Science: Reports* 43, 103488; <https://doi.org/10.1016/j.jasrep.2022.103488>.

Of 37 pendants made of long-bone splinters excavated at the massive Yuzhniy Oleniy Ostrov cemetery in Karelia, northwestern Russia, 12 were found to be made from human bone.



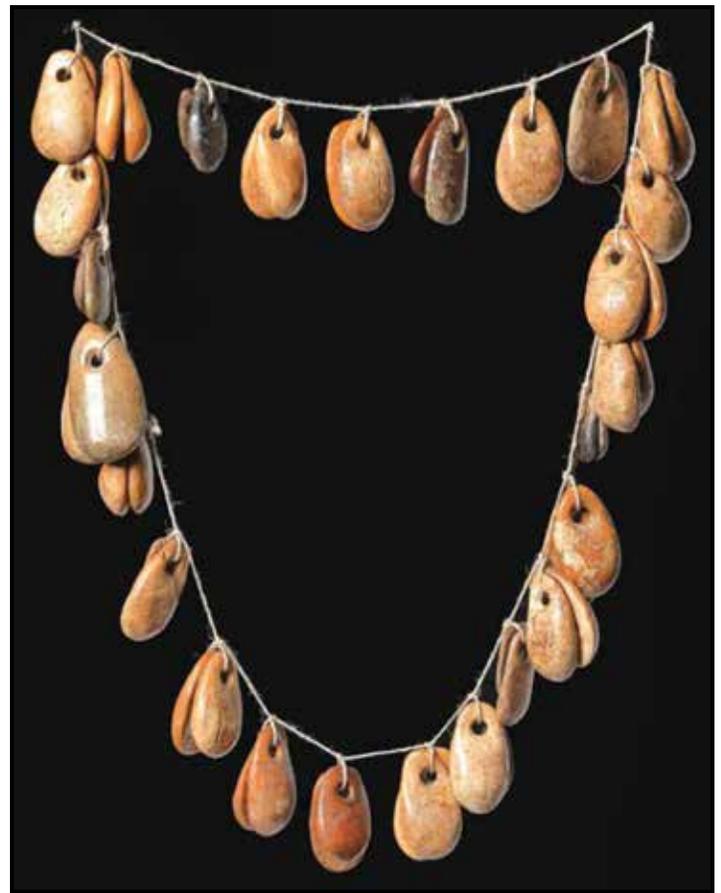
Ovadia, Ahia (ed.)

2022 *Adornment: Jewelry and Body Decoration in Prehistoric Times*. The Israel Museum, Jerusalem.

This exhibition catalogue is devoted to the complex subject of identity (personal and social) in human prehistory, as expressed through ornaments and jewelry. The contents include a detailed overview of adornment phenomena in prehistory (Ahia Ovadia); a summary of the relevant data for the prehistoric Levant in an attempt to tackle the thorny issue of identifying social-cum-ethnic characteristics of past societies (Daniella Bar-Yosef Mayer); and a discourse on the “messages” embedded in the personal adornment of present-day hunter-gatherers and horticulturalists (Polly Wiessner).

For more titles, visit

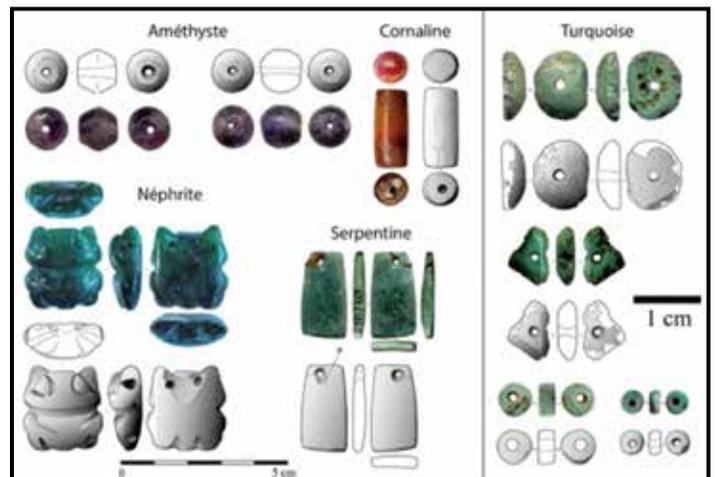
<https://beadresearch.org/resources/researching-the-worlds-beads-bibliography/>



Queffelec, Alain, Pierrick Fouéré, Ludovic Bellot-Gurlet, and Benoît Berard

2022 Parures amérindiennes en matériaux lithiques dans les Antilles françaises. Projet collectif de recherche (2018). *ADLFI. Archéologie de la France – Informations*. <https://journals.openedition.org/adlfi/113158>.

Brief article on the stone beads and pendants, plus their manufacturing waste, recovered from Early Ceramic (400 BC-AD 400) sites on Martinique.



Rosenberg, Danny, Inbar Ktalav, Iris Groman-Yaroslvski, and Florian Klimschad

2022 Unique *Theodoxus jordani* Shell Beads from the Middle Chalcolithic Site of Tel Tsaf (ca. 5200-4700 cal BC), Jordan Valley, Israel. *Archaeological Research in Asia*, art. 100349; <https://doi.org/10.1016/j.ara.2021.100349>.

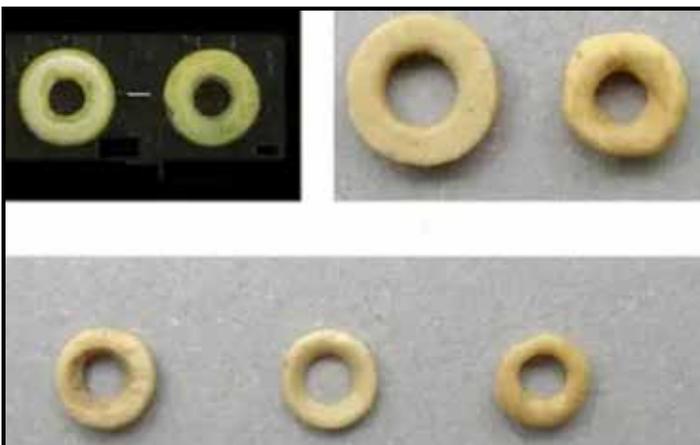
Discusses the provenience and morphological characteristics of the beads and the technology used to create the stringing holes.



Song, Yanhua, David J. Cohen, and Jinming Shi

2022 Diachronic Change in the Utilization of Ostrich Eggshell at the Late Paleolithic Shizitan Site, North China. *Frontiers in Earth Science* 9, 818554; <https://www.academia.edu/75955433/>.

Based on changes in dimensions, production techniques such as drilling, coloration through heat treatment or the application of ochre, and stringing techniques, OES pendant and bead use at Shizitan is divided into four phases.



Then-Obluska, Joanna, Jacke Phillips, and Katie Tucker

2022 Imported Ornaments of a Late Antiquity Community in Christian Ethiopia. *Azania: Archaeological Research in Africa* 57(2):280-296; <https://www.academia.edu/81688312/>.

Several thousand glass beads excavated at the Maryam Anza cemetery at Tigray tell the story of the direct or indirect long-distance contacts of the people buried there. The assemblage is dominated by tiny monochrome glass beads of mid-4th/5th-century date that were brought as ships' cargo from South Asia through Arabian ports, reaching northeast Africa at a time of intense Indian Ocean trade.



Tian, Yuyang, Guilin Zhang, Palidanmu Shading, Xiyong Wang, and Hongen Jiang

2022 Early Iron-Age Ornaments of the Yanghai People in Xinjiang, China: A Necklace Made of Drupes from *Nitraria tangutorum* (Zygophyllaceae). *Journal of Archaeological Science: Reports* 44, 103526; <https://doi.org/10.1016/j.jasrep.2022.103526>.

Unearthed in tomb IM164 of the Yanghai Cemetery (1300 BCE-200 CE), the necklace consists of 171 plant drupes interlaced by cords. This *Nitraria* necklace of an ornamental function is the first recovered in Central Asia and indicates the pursuit of beauty and diverse social and cultural activities of the Yanghai inhabitants during the early Iron Age.

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 and organizations 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.

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 April 2023. 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/SHASStyleGuide-Dec2011.pdf>).

Send submissions to:

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ISSN: 0829-8726 (Print) and ISSN: 2469-8555 (Online and Electronic)

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