MARGARETOLOGIST

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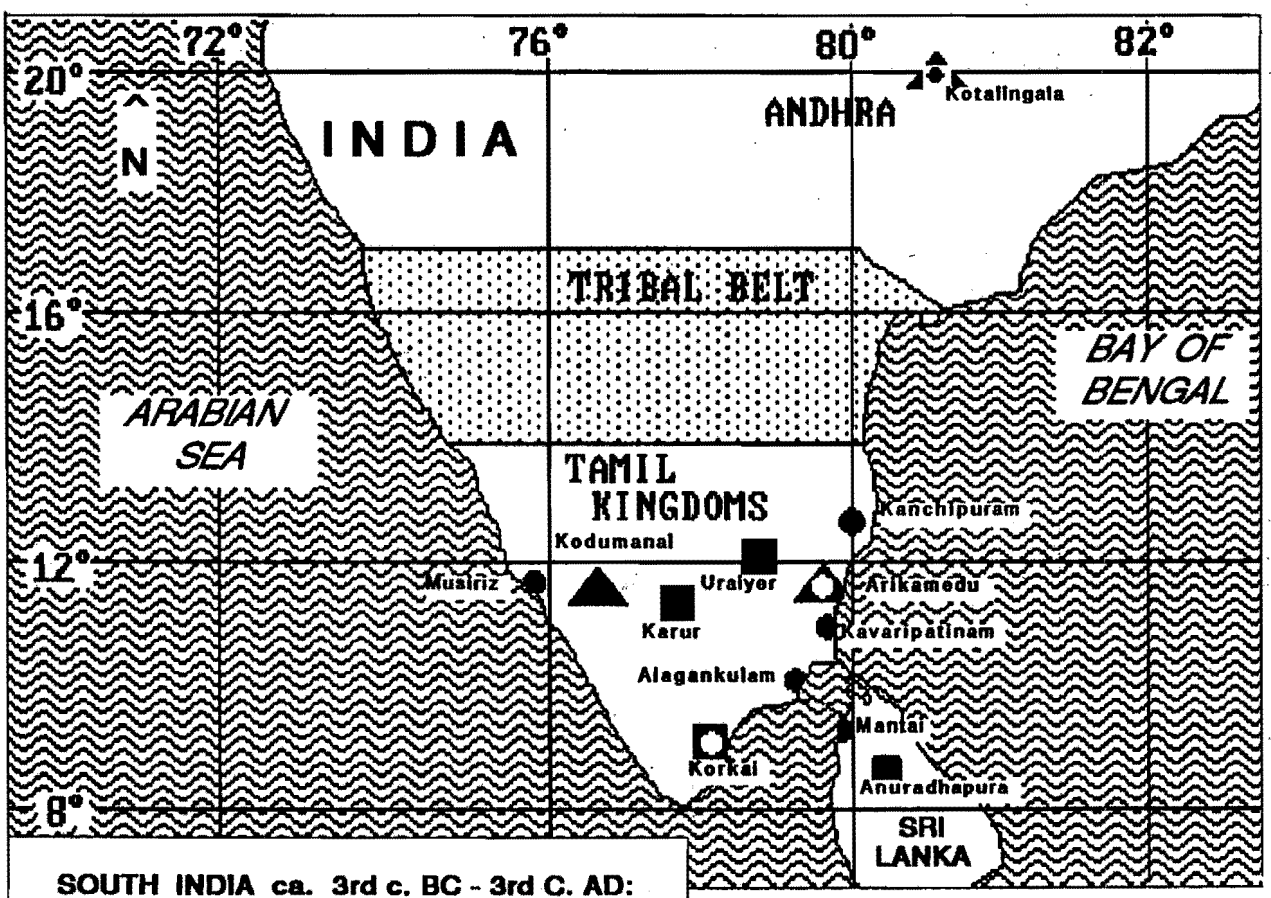
Feature Story:

SOUTH INDIAN STONE BEADMAKING



SOUTH INDIA ca. 3rd c. BC - 3rd C. AD: STONE BEADMAKING

LEGEND:

- ● **Major Ports**
- ■ **Capital Cities**
- ▲ **Beadmaking Centers**

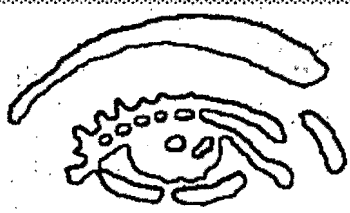
(Places with more than one function have alternating white and black symbols)

IN THIS ISSUE

Special Supplement in this issue; see pages 13 - 14

The MARGARETOLOGIST is published twice a year with the most current information on bead research, primarily our own. Members: $30/2 years; Patrons: $80/2 years; Supporters: $200/2 years. Patrons and Supporters receive our books as published. Center for Bead Research, Four Essex Street, Lake Placid, N.Y. 12946 U.S.A. Fon/Fax(518) 523-1794 ISSN 08921 989

Through the Eye of a Needle



The rate at which interest in beads is growing is enough to take one's breath away. Item: if the trend continues, there will be 100 bead societies in two years. Item: there are now four bead societies outside the USA, in Canada, England, Ghana and the Philippines. Item: 10 new bead shops opened in Portland OR alone in the last year.

What to make of all this? Beads are catching on. A boom is in full swing, but we must remember that everything that goes up will come down. Things will level off or even decline eventually. Yet, the net result will be a much larger and healthier bead community than ever before. The boom is on; there will not be a downturn for a while yet.

This is generally good news for everyone involved with beads, except those who complain about their rising prices. The cost of many beads amazed me while putting together the price guide for Schiffer's book, Beads of the World (which is on schedule and will be officially launched at Bead Expo '94).

I am convinced that the boom in beads has been fueled by the growth of information on them. The Center has been at the forefront of this information explosion and will continue to be so. We are not yet on a solid financial basis, but with your support, we can be. There is no better advertising than word of mouth. Encourage your friends, your favorite dealers and your bead societies to join us. The supplementary page in this issue announces yet another benefit in joining the family: advertising.

We are going to accept ads, which will only appear on supplemental pages. Members, Patrons and Supporters of the Center alone can advertise. Each has a certain number of free insertions, depending upon their class. We hope especially to encourage dealers to join the Center or upgrade their membership. Financially they have gained the most from the bead boom and through the Center they will be communicating with the true elite of bead lovers.

We will also have a classified section designed to be of interest and help to all our members. Pages 13-14 of this issue explain this program in more detail and give an idea of how we will use these extra pages.

As always, we are interested in your input. Any ideas you may have along these lines will be welcome.

And there is another way you can help, detailed on page 14: become an intern at the Center. It just may be the most exciting bead project you have ever done.

Finally, an apology. The Bead and Crafts Tour of West Africa did not happen; there were not enough people signed on. Since this has now happened twice, we are rethinking our tour program. Any advice you can offer would be received with thanks.

See you at Santa Fe: it is bigger and better than ever. Brochures are going out at about this time.

Calendar 1993 - 1996

***October 1993: Lectures, workshops: Columbus, Portland, Seattle**
***December 1993: Cataloging beads from shipwreck of a Slave Ship**
***Late 1993 or Early 1994: Cataloging private collection in Ireland**
***25-27 March 1994: Bead Expo '94, Santa Fe**
***25 March 1994: Launching of Beads of the World, Santa Fe**
***April-May 1994: Research in Mesoamerica**
Late 1994: Type collection, Philippine National Museum, other Asian research
Late 1995: Excavation, Roman period Red Sea port, Egypt
***March 1996: Bead Expo '96 (Stone beads, somewhere other than Santa Fe)**

[Starred dates are firm]

Book notes:

The Glass Trade Beads of Europe is out of print. A third edition is being prepared.

Advanced Bead Identification, the workbook for C.B.R. Bead Identification Workshop II is being sent to our Patrons and Supporters with this issue. Workshop III is being prepared.

Handbook of Bead Materials is almost out of print.

Heirlooms of the Hills (Southeast Asia) and Where Beads Are Loved (Ghana) are selling briskly with their four color plates and accessible text.

We will, of course, be handling Beads of the World when it is published, after March.

Book Catalogue No. 6 is in preparation. Send a stamped envelope if you would like one.

And Keep In Mind . . .

1. You need to renew if the last two digits on the top line of your mailing label are 6:2.

2. Member's fees are now $30, Patrons $80, Supporters still $200, each for two years.

3. Please, if you move let us know. We hate returned mail.

4. There can be no better holiday or birthday gift to a bead lover than joining the Center.

5. Advertise free; become an intern; see pp. 13 - 14.

Feature Story...

SOUTH INDIAN STONE BEADMAKING

India has long been regarded as the major source of semiprecious stone beads, exporting them to much of the world for millennia. The focus has been on the western Indian bead industry, principally in the state of Gujarat, with Cambay (Khambat) as the center of attention [Arkell 1936].

The natural advantage here is the large deposit of carnelians and "babaghoria" banded agates at nearby Ratanpur. It may have been exploited in the second or third millennium BC; subsequently, there were several beadmaking centers in the area, including Ujjain in Roman times, Limodra in the Medieval Period and Cambay from the 16th century [Francis 1982].

It is now clear that a stone bead industry located in India's far south rivaled the western industry. It provided gems not available in the west and must rank as one of the major historical stone bead industries.

We know there was a lively lapidary center at the famous port of Arikamedu [Francis 1987]. The 1989-92 Universities of Pennsylvania and Madras excavations have shown that it was occupied earlier and for much longer than had previously been thought, as has been discussed in this journal. The two volume report on this excavation is being prepared.

However, the sheer size of the Arikamedu industry raises questions. How did it fit into the over-all Indian picture? Did it stand in splendid isolation? Did it house beadmakers from elsewhere or evolve as a lapidary by itself? What was its relationship to its "hinterland" and whence came the raw materials to Arikamedu?

South India had a historically very important stone bead industry independent of its better known "cousin" in the west, now based in Cambay

My investigations into the South Indian stone bead industry in the summer of 1993, partly funded by the Greater Washington Bead Society, has begun to answer these questions. It showed that Arikamedu was not isolated, but a node of a complex system of raw materials and finished beads, a network exclusively centered in south India.

Before we discuss details, some background is necessary. To understand the mechanics of the bead trade we must understand something about the Early Historic Period (ca. 300 BC - AD 300) in South India.

BACKGROUND: THE TAMIL KINGDOMS

The south end of India was dominated by three highly urbanized and sophisticated kingdoms. These Dravidian or Tamil kingdoms were celebrated in the Sangam literature, codified toward the end of the period. In the first century or so a fourth Tamil kingdom arose on Sri Lanka (Ceylon).

At the very southern tip was Pandya. Its capital was Korkai and Korkai and Alagankulam were its major ports. On the western flank was Chera (Kerala), with its capital at inland Karur and its port on the west at Muziris. To the east was the dominant Chola Kingdom with its capital at Uraiyer, and several ports, including Kanchipuram, Kavaripatinam (Pumpuhar) and Arikamedu (Virapatinam). The Sri Lankan Kingdom had its capital at Anuradhapura and its principal port on the north at Mantai.

Two of these sites (Muziris and Korkai) have not been extensively excavated. Kavaripatinam is underwater and marine archaeology has only just begun there. Anuradhapura has been excavated and I have been invited to catalogue its beads, but have not yet had a chance to do so. For the other six, the beads have been examined by me, in the case of Arikamedu and Mantai, in depth.

BACKGROUND: THE PANDUKAL CULTURE

North of the Tamil Kingdoms, from roughly the 14th to the 17th parallels, is an area characterized by small farming villages. The region has been called the "Tribal Belt" because of the nomadic people who lived there. For a long time the only thing known about them was that they exposed their dead to the elements, later burying them in isolated areas, marking the graves with stones. Some of the stones are large, and on analogy with Europe, were called "megaliths." The people and culture have been dubbed "megalithian," a term which becomes nonsense, especially when discussing beads; "megalithic stone beads" is absurd.

Archaeologists have wrestled with the "megalithic problem." The best work on the subject is Leshnik [1974], on whose analysis I rely. Leshnik proposed the term "Pandukal Culture." Pandukal is Tamil meaning "old stones," and is thus apt; it was also used by the earliest investigators of these sites in the last century. I agree with Leshnik's arguments and am adopting the term herewith.

Some things about the Pandukal people are clear. One is that they moved from north to south. Some authorities believe they originated in the Iranian highlands and migrated southeast until they are first recognizable around 1000 BC in the Vidharba (Nagpur) region in northern Maharashtra (about the 21st parallel). Their latest sites date to the first few centuries AD and are deep in South India.

The Pandukal people were ironsmiths, who brought the Iron Age to South India. They were also horsemen, a rather rare skill in the peninsula. Among the grave goods are beads, notably etched carnelians of particular designs [Dikshit 1949 calls them the "southern types"]. These are not found in every grave, but concentrated in a few, sometimes apparently used for the horses [Deglurkar and Lad 1991-2:442].

BACKGROUND: ANDHRA

The 17th parallel marks the southernmost penetration of the Mauryan Empire, the first kingdom to unite virtually all India. Asoka, one of the greatest rulers of all times, marked the boundaries of his kingdoms with inscribed stones. The southernmost of these are found at the northern border of the Tribal Belt. After the downfall of the Mauryans in 187 BC, peninsular India became independent of the north.

The Andhra Kingdom arose under the Satavahanna dynasty, which controlled much of the northern peninsula for four centuries. The heartland of the Satavahannas was the region between the Godavari and Krishna River; we shall call this area "Andhra" for short. The origin of the dynasty is obscure, but the evidence at Kotalingala, a fortified city with stone watchtowers at each corner and stone jetties built into the mighty Godavari River, strongly suggests that it was their original capital. Kotalingala, occupied from the 5th to the 2nd centuries BC was a major, perhaps capital, city and doubtless a major port.

BEADMAKING SITES AND STONE SOURCES

There are three known major stone beadmaking sites in the South: Arikamedu in Chola, Kotalingala in Andhra [Francis 1986a, b], and the newest identified, Kodumanal in Periyar district, Tamil Nadu [Rajan 1990]. Kodumanal is on the river route linking Karur with its port of Muziris. It was settled around 500 BC by Pandukal people, and evolved into a typical Early Historic village before being abandoned around AD 250. Where did these centers get their stones?

Kotalingala workedd quartz, amethyst and banded agate into brown onyx . The large chunks of raw banded agate near the western ramparts are far more than I have seen anywhere else, suggesting a nearby source. Andhra has carnelians, washed down from the Western Ghats over eons, as well as quartz and amethyst. The lower reaches of the rivers are sources for diamonds (used only for drilling beads at this time) and almandine garnets [Bauer 1968:140-55; 354].

Kodumanal is rich in stones. Five miles north and five miles south are major deposits of quartz, sometimes as enormous crystals (no amethyst has yet been reported, but it may have been all exploited in antiquity). Fifteen miles south is the beryl region of Padiyar and to the east of that the sapphire region of Sivamalai. [Information on Kodumanal is in Rajan 1990; other data was gathered in discussions with him and examination of material at Tamil University, Tanjore, for which I am most grateful.]

Arikamedu worked three groups of stones in quantity: the quartz group (rock crystal, amethyst and citrine, made from amethyst and first recorded at Arikamedu); the agate group (black onyx made from banded agate, carnelian and prase); and the garnet group (almandine and hessonite, a form of grossularite). Despite this, Arikamedu has no raw materials nearby; it must have imported them.

It is likely that the agate at Arikamedu was imported from a source near Kotalingala. The carnelian sources of Arikamedu and Kodumanal are also likely in Andhra. The almandine garnets at Arikamedu were doubtless from lower Andhra; hessonite must have come from Sri Lanka. Kodumanal supplied Arikamedu quartz and amethyst.

The only stone unaccounted for is green chalcedonic prase. It may or may not be significant that it was more commonly worked at Karakaidu than Arikamedu. Karakaidu, just south of Arikamedu, was occupied only for a few centuries BC/AD [Raman 1991]; it may have been a "satellite" town of Arikamedu [personal observations].

THE STONE BEAD TRADE

All this beadmaking resulted in considerable trade. Local markets were supplied with many beads; some local trading patterns are most interesting.

Arikamedu carnelians were mostly for export, but Kodumanal had another agenda. Alone of all Pandukal burial sites, Kodumanal has many plain and etched carnelians in every grave, up to 2000 each. As the beads were cut there, it is unlikely that finished ones were sent elsewhere to be etched and returned to Kodumanal for burial. Kodumanal must have also been etching carnelians.

International trading patterns are even more intriguing. Kodumanal worked lapis lazuli. This is something of a surprise, since the nearest lapis source is in Badakshan, northern Afghanistan. Yet, it makes perfect sense because many sites in the Tamil Kingdoms, the Tribal Belt and Andhra have beads of lapis lazuli at this time.

The trade between Chera and Bactria (northern Afghanistan) went through Parthian intermediaries, who exported lapis lazuli from Barbarikon on the Indus in the first century AD [Huntingford 1980:40-1]. Beads from northern Afghan sites (which have been terribly looted over the last few years of civil war) include many South Indian etched carnelians, as evidenced in the Stuart collection. I am not suggesting a one-to-one trade of so many etched carnelians for so much lapis, but they must have been elements of trade and are another piece of evidence that lapis lazuli was usually exported as raw material, not finished beads.

All three South Indian Tamil kingdoms traded gemstones to the Roman Empire. Muziris on the southwest was the principal port for the export of beads from Kodumanal. Diamonds and sapphires are specifically mentioned along with "precious stones of all kinds" [Huntingford 1980:52], which must have included beryls. Beryl (emerald and aquamarine are varieties) was a great hit in ancient Rome. Pliny tells us that all beryl came from India, strung up on elephant hair [Eichholz 1962:225-7]. The common hexagonal crystals could be drilled lengthwise to make a bead that did not otherwise require shaping.

Pearls were also highly favored by the Romans. Their use was considered excessive by many writers, including Pliny [Eichholz 1962:173-7] and St. Paul [I

Timothy 2:9]. Korkai, the Pandya capital, was the center of the industry [Huntingford 1980:53]. After the sea retreated from Korkai, this function was taken over by Kaul, as reported around 1295 by Marco Polo [Komroff 1953:280-2].

Arikamedu also sent gems to Rome. Its garnets were probably largely destined for the Empire. Pliny said the finest crystal, amethyst, garnets and all prase came from India [Eichholz 1962:181, 363-5, 254-7]. Beryl, diamonds, amethyst, prase and citrine from India were noted as imports by Dionysius in the 4th century. The beryl must have come from Kodumanal, the citrine and garnets from Arikamedu and the other stones from both.

Another outstanding export was black onyx blanks, to be made into cameos in the West. Cameos became very popular, beginning in the Republic and continuing into Byzantium times [Warmington 1928:235-42]. Pliny wrote of collectors of engraved gems, including Julius Ceasar, who donated six collections to the temple of Venus Genetrix [Eichholz 1962:165-73]. Nicolo or black onyx was used for gems from the start, and especially popular after the 2nd century AD [Richter 1942:99-100].

Thus, each Tamil Kingdom was involved in sending gems to the Roman Empire. Black onyx pendants, flat in cross section and perforated through the top, were sold to Southeast Asia, and have been found in Vietnam and Thailand. Many other semiprecious stone beads in Southeast Asia likely came from South India instead of the western industry. This is particularly true in the case of the quartz stones (rock crystal, amethyst and citrine). Beads of these materials are scarce in north and central India and only common in archaeological sites in the south. Even today, the crystal cut at Cambay comes chiefly from Madras [Trivedi 1964:42], which does not mean the city itself, but is commonly used to refer to south India by people who live elsewhere in the subcontinent.

TABLE ONE: THE SOUTH INDIAN STONE BEAD INDUSTRY

Material	From	Worked at	(Altered) Exported to:
Crystal	Kodumanal	Kodumanal, Arikamedu	Local, Rome, etc.
Crystal	Andhra	Kotalingala	Local
Amethyst	Kodumanal	Kodumanal, Arikamedu	Rome, Local, etc.
Amethyst	Kodumanal	Arikamedu	(Citrine) Rome, etc.
Amethyst	Andhra	Kotalingala	Local
Agate	Andhra	Kotalingala	(Brown Onyx) Local
Agate	Andhra	Arikamedu	(Black Onyx) Rome, SE.A.
Carnelian	Andhra	Arikamedu	Local, etc.
Carnelian	Andhra	Kodumanal	(Etched) Local burials, Afghanistan
Prase	?	Arikamedu, Karakaidu	Rome, Local
Almandine	Andhra	Arikamedu	Rome
Hessonite	Sri Lanka	Arikamedu	Rome
Pearls	Mannar Gulf	Korkai	Rome
Lapis Lazuli	Afghanistan	Kodumanal	South India

THE BEADMAKERS: AN ARCHAEOLOGICAL INVESTIGATION

Sources of raw materials, centers of beadmaking, exporting harbors and details of international commerce are all part of the bead story, of course. But, so is the identification of the beadmakers. Recognizing ethnic origins of craftspeople by archaeological means is notoriously difficult. However, I believe we can do that to some extent in the care of Arikamedu.

As pointed out some time ago [Francis 1986a, b, 1988], the stone beads at Arikamedu were made by two different techniques. In one, stones were chipped into roughouts, ground against a stone, perforated and then polished. This is the "usual" way stone beads are made, the method used in Cambay and often reported. I'll call it the "grinding" method.

However, a second way to make stone beads was also used at Arikamedu. The stones were chipped into roughouts, then pecked by being hit repeatedly with some hard (diamond tipped?) tool. The blanks were polished and finally perforated. I'll call it the "pecking" method.

I wondered why there were two methods. Was it the nature of the stone? Carnelian, agate and prase were mostly ground (79.8% in my initial study in the Pondicherry Museum). But rock crystal, amethyst and citrine were evenly divided; 50.4% of them were pecked. No chronological pattern has emerged to explain this difference. Could different people have been working the stones?

The answer now appears to be "yes." The pecking technique, which had not been described before, was used by beadmakers of the Pandukal culture. All beads at Kodumanal were treated this way. Moreover, all beads examined from the much earlier site (9th century BC or so) of Mahurjahari, in the Vidharba region where we find the earliest Pandukal evidence, were also worked this way [for background see Deo 1973; I am also grateful to Ravi Mohanty, who has worked at this site and shown me many examples of the material].

PANDUKAL BEADMAKERS

Before the urban phase at Arikamedu (first-second century BC) it was a home of Pandukal people [Casel 1949]. Their red and black pottery continued to be made and used long after the urban phase began. The nearest Pandukal burials are some five miles away. Burial goods include etched carnelians, but also glass Indo-Pacific beads, which were made at Arikamedu and thus must coincide with the urban phase. Rajan [1990:97] noted a drop-off of beadmaking activity at Kodumanal about 150 BC. Did many of the beadmakers go to Arikamedu?

Arikamedu excavations reveal that the southern sector was the first area occupied from the 3rd century BC. The northern sector, closer to the sea and of lower elevation, became the port during the urban phase. The southern sector was the major beadmaking area. These areas were inhabited by people using different ceramics (and thus probably with different backgrounds).

The Pandukal people were in an excellent position to discover raw materials, including gems stones and even gold, because of their nomadism. They used some themselves and could have supplied some to established lapidary centers.

By Early Historic times the lifestyle of the Pandukal people was fluid. As they arrived in southern India, they had nowhere else to go (they did not cross into Sri Lanka). What happened to them? Some remained nomads, and small groups of people in South India may be their descendants. Others remained in the Tribal Belt, and became the "barbarians" who raided the Tamil kingdoms in the 3rd-4th centuries AD, bringing on a "Dark Age" [Leshnik 1974:20-1, 253-4].

But still others chose a different path: settling and assimilating. Some became farmers, and some settled near the sources for raw stones at Kodumanal and the booming port of Arikamedu.

THE LATER INDUSTRY

Arikamedu was occupied for a long time, probably down to the 17th century. It continued to make stone beads, though on a reduced scale. It may not have been the only lapidary in South India. Now that we know there was once a lively stone bead industry, the question becomes whether it continued and, if so, what kinds of beads did it make.

It did continue into this century; Bauer [1968:477] mentioned Vellum cutting rock crystal. W. Francis [1988:67; no relation] cited Settipalaiyam village. I visited both places, but neither has any trace or memory of beadmaking. Rajan located a man whose grandfather once cut beads. Stone cutting (but not beads) continues among jewelers in some southern cities.

We still have many questions that about stone beads. One is the date at which faceted beads were tumbled rather than polished by abrasion. Callmer's [1977:79] evidence from Viking graves suggests a date around AD 950. These carnelians presumably came from West India. Based on a small sample, with less accurate dates, the Southeast Asian evidence points to a much later date, say about 1250 AD. Could these have been South Indian beads?

Florida cut crystal beads [Fairbanks 1968], mostly used by the Spanish, may not have been European, but South Indian brought to the New World through the Galleon trade. Could the multifaceted carnelians popular in the 17th and 18th century or the Talhakimt pendant popular in the Sudan region of Africa, have come from here? We do not have the answers yet, but we now have somewhere else to look.

In any case, it is likely that South India will soon be making stone beads again. With the rediscovery of semiprecious stone bead sources, the Tamil Nadu government is planning on setting up a beadmaking industry in Karur. There's nothing new under the sun. Watch this space.

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SOUTHEAST ASIAN GLASS BEADS AND THE WESTERN CONNECTION

In the last decade there has been increasing interest in glass beads from Southeast Asia, some of which are quite spectacular. Beads have played an important role there as items of import, local products and heirlooms. Many questions remain as to their origin.

As reported in ***Margaretologist*** 5(1):9-10, glass beadmaking came to the region with the immigration of Indo-Pacific beadmakers from Arikamedu, India. They produced small drawn monochrome beads and certain other types. Among the beads not related to the Indo-Pacific industry some have parallels with beads in other parts of the world, while others are known only from Southeast Asia.

Although we do not have the whole story, enough work has been done so that we can now begin to draw some conclusions about these beads. [Unless otherwise stated, all data has been gathered from personal observation.] This work is tentative, but a pattern is emerging which may help us understand what happened in regard to glass beads in Southeast Asia from around the 7th to the 10th centuries.

THE SRIVIJAYA KINGDOM

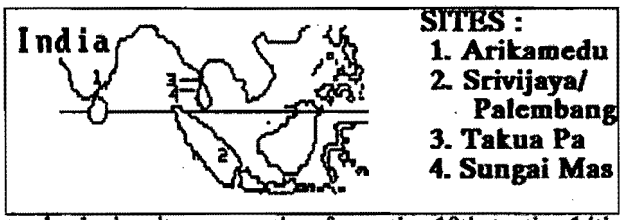
The Srivijayan Kingdom (or whatever one wishes to call it) has been the subject of intense debate in the last few decades. Its existence was first noted by the French scholar, George Codés, in 1918. For decades his interpretation went unchallenged. It was of a major state, based in Palembang, Sumatra, commanding the strategic Malacca Strait by controlling both its shores (Sumatra and the Malay peninsula) and being the intermediary between China and the West.

Several years ago, opinion began to shift. The Southeast Asian archaeological organization, SPAFA, held several conferences on the problem. One question was whether various names in the Chinese literature really referred to the same state. Another was whether Palembang was the capital; Thais favored the Thai city of Chiaya. American archaeologist Bennet Bronson explored Palembang and found no evidence of an ancient city. While the city could have been built on stilts in the river or even floated (there are examples to this day), the data seemed to suggest that Srivijaya was something of a chimera [SPAFA 1983, 1985].

Now the weight of evidence has turned again to the view that Codés held. Asian scholars affirm that the annals show Srivijaya was a long-lived, important state and the various transcriptions of the name resulted from different Chinese dialects [Liu and Lapian 1991, Ikuta 1991]. Extensive decade-long excavations at Palembang have shown beyond doubt that it was rich and very large during this period and must be identified as the capital [Manguin 1987, 1992]. Although there may be some die-hards, the question has been settled, certainly to my satisfaction.

Palembang/Srivijaya was a large Indo-Pacific beadmaker from as early as the 7th century. Within the Srivijayan state there were also other Indo-Pacific beadmakers on the Malay Peninsula: Kuala Selinsing and Sungai Mas in Malaysia and Takua Pa, Thailand. At three of these four places other beads were also made. I call attention to six types of glass beads at these sites. For three of them, local manufacture is obvious. For two, it is highly likely. For the other, local manufacture looks possible because of the large numbers of beads, always in broken condition.

Sungai Mas (modern Malaysia) was a vital center of



trade during its occupation from the 10th to the 14th century [Francis 1991]. Among its beads are two types of mosaic eye beads. One is fairly large with a simple white and blue bulls-eye pattern. The other is more complex: an eye with a yellow center enclosed by a ring of red and rays of white and either blue or green. The latter bead is also known from Europe and the Middle East. In both cases, not only have beads been found, but also plaques of mosaic glass which match the beads in design.

Takua Pa (Thailand) was occupied only in the late 9th century [Srisuchat 1989]. Bronson, one of its excavators, believes it was set up by a rival to Srivijaya to outflank it by using the route across the peninsula to avoid taxes on goods sent through the Malacca Strait. I disagree. Many such routes were used [Srisuchat 1987]. Takua Pa was an Indo-Pacific beadmaker, a Srivijayan industry, and the eastern port of its overland route was Laem Pho, next to Chiaya, an important Srivijayan city. I think Srivijaya set up Takua Pa to control or profit from the overland route.

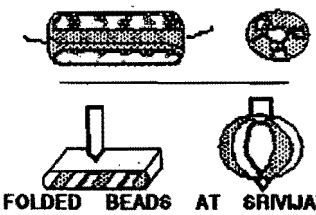
THE TRANSPENINSULAR ROUTE

While it may seem silly to unload ships, move goods across land and load up other ships on the other side rather than sailing around, this had several advantage. It is only four days by elephant across the isthmus here, and sailing could take many weeks; the poor winds in the Straits often required a month in this stretch alone. Besides, sailors could then go home to India or the West on one hand or China on the other and not have to make the three year journey required waiting for favorable winds to sail in one and then the other direction.

At Takua Pa false gold-glass beads were made without gold. A tube of whitish glass was put inside an amber colored tube and the two were constricted along their length and cut apart into beads. Also at the site are many distinctive wound stratified eye beads, always broken.

At Srivijaya/Palembang in the Kambang Unglen area are the remains of Indo-Pacific beadmaking and the manufacture of two other glass bead types. One is a single folded bead in which a plaque of white and black striped glass was heated and folded around a wire to make a bead. The other was made by heating a plaque with colored stripes, pushing a mandrel through it and folding the sides up to make a bead. Many improperly finished examples are found there, as was a plaque which matches the pierced and folded bead.

Takua Pa Eye Bead



FOLDED BEADS AT SRIVIJAYA

Thus, we have six beads made at Srivijayan centers by techniques foreign to Asia: mosaic glass, wound stratified eye beads (though known earlier in China), segmented false gold-glass and two types of folded beads. These techniques were well known and long practiced in the Eastern Mediterranean.

The conclusion is inescapable. The techniques and some of the raw materials (the mosaic plaques and possibly mosaic canes, though they may have been cut from such plaques) were imported to the kingdom of Srivijaya from the (Muslim) West.

What does that mean? Either 1.) beadmakers from the West came to settle in Srivijaya and make beads or 2.) Malays from Srivijaya went to the West, learned how to make beads and returned to do this work. Due to the nature of archaeology, we will probably never be able to prove which scenario happened, though the former one seems more likely.

EAST JAVANESE BEADS

The other area in Indonesia which developed a kingdom was eastern Java. How far into Java Srivijayan influence spread is not known, but beads from Pacitan in western East Java are typical Srivijayan types.

In East Java Airlinga (1001 to 1049) became a brilliant and successful monarch. Just before his death he divided his kingdom into two parts, of which Kediri quickly came to dominate the other. Kediri remained dominant in East Java until the rise of Majapahit (more properly Mojopahit; see box) in 1292.

From East Java and areas controlled by the Kediri kingdom, such as southern Borneo, come a number of often large and spectacular glass beads. They may be divided into four principal types:

a.) **Java mosaics**, eye mosaic beads with very thin slices of mosaic canes on a core. The cores may differ. Although Jamey Allen [personal communication] contends they are all drawn, two examples in the National Museum in Jakarta (one broken and one purposely sliced) are certainly wound, as is one in the Center's collection, while another in the Center's collection looks as though it might be powder-glass.

b.) **White in blue eye beads**, with a green-blue surface, white "eye spots" and yellow cores. There are bulges in the center of the perforations and transversal ridges within these bulges. The cores sometimes contain matter from the surface.

White in Blue Eye Bead

Java Mosaic

c.) Striped, often twisted and sometimes combed beads with polychrome stripes, called **"Pelangi" (rainbow)** by Indonesian collectors. Whether the small "candy cane" types are related to the larger combed types is not yet known.

d.) Quite large (one I have seen weighs 175 gm) yellow beads. These **Big Yellows** have a thin, sometimes flaky coat, which in some cases is covering Java mosaics, for what reason I cannot imagine.

Where and when were these made? The one manufacturing site so far identified, judging from spoiled (including overheated) examples of the white in blue eye beads, is Jatiagung, East Java, about the 10th century. The Pelangi beads and the Big Yellows are also found there, but no Java Mosaics. Distribution of Java mosaics strongly suggests the Kediri Kingdom as their origin, also East Javanese 11th or 12th century. This is all the firm data we have just now, but there is enough to show that they are not Majapahit (Mojopahit). None have been uncovered in the extensive excavations of Trowulan, the Majapahit (Mojopahit) capital. In origin they are even earlier.

What is striking about these beads is the peculiar ways they were made. Java Mosaics suggest that any available bead was used as the core. The white eye in blue bead was made in a manner not understood, though long noticed [van Heekeren 1958:42]. The yellow coating of some Big Yellows over Java Mosaics also suggests something strange going on.

What we have is a glass bead industry being run by people who had little grasp of how glass beads are made. These are not techniques borrowed from the West, though styles and raw materials (especially the mosaic canes) apparently were. People wanted to make beads, and succeeded in doing a wonderful job, but not by any standard beadmaking methods.

Why should this be, given that Srivijaya was making beads using Western techniques? The answer is there was almost no contact between the Muslim West and East Java when the beads were made. Indeed, the first reference in Arabic literature to East Java (Mul-Jawa) does not appear until ca. 1300 when Wassaf wrote: " Among the conquests in his [Kublai Khan] time is that of the Island of Mul-Chava, in the year 691 (A.D. 1292)..." [Tibbetts 1979:60]. The only other mention of Mul-Jawa was by Ibn Battuta (died 1377) [Ibid:64, 150-1].

The Muslim West traded heavily with Srivijaya. But East Java was off the beaten track and unknown to

MAJAPAHIT AND MOJOPAHIT

The word "Mojopahit" has two parts. "Mojo" is East Javanese for fruit (compare the city of Mojokerto). "Pahit" (used in modern Indonesian as well as Pilipino/Tagalog) means bitter. The "Bitter Fruit" is of the Eagle wood tree, *Aegle marmelos*, which grows in abundance around Trowulan.

The apocryphal story is that when Vijaya established his capital he wondered out loud, "What shall I call my dynasty?" At that point a minister, having bitten into said fruit declared "Uugh! Mojo Pahit!" And thus it was.

Actually, the name was probably chosen because of the beauty of the tree and its fine wood used in the extensive capital, some 25 square kilometers, about as big as Srivijaya. This would not be unprecedented: Seoul, Korea is named for the pine tree, *seoul*. Then there's Oakland, Maplewood...

But why Majapahit? I am not sure, but my guess is that the Dutch, who "discovered" the kingdom, changed an unintelligible Mojo to Maja by analogy to either "maha" meaning "great" or "raja," which means "king." All texts use Majapahit, but they don't at Trowulan and they really shouldn't anywhere else, either.

And why are Java mosaics called Majapahit beads? Just another dealer ascription, no doubt Indonesian dealers, as Indonesians hold the last Hindu dynasty (the court was driven to Bali in 1520) as the golden period of the pagan age.

them, the first reference coming only at the beginning of the Majapahit (Mojopahit) dynasty, established after the Chinese destroyed Kediri in 1292.

DISCUSSION AND SUMMARY

Some has been written about the more spectacular of these beads, and more has been said about them. As is all too often true with beads, the "information" has been based more on hope or speculation than solid evidence. It may be disappointing to learn that evidence for certain beads just does not now exist, but a cornerstone of the Center is that it is better to have what is known and what is not than to fill in the blank spaces with nonsense, which quickly becomes gospel.

So, to review what is known. The mighty Srivijayan Kingdom dominated East-West trade for 500 years or more (ca. 7th to 12th century), only to be superseded by Malacca (Melaka), in southern Malaysia, of which Tomé Pires said around 1515, "Whoever is lord of Malacca has his hand on the throat of Venice." (I quote this to indicate the importance Srivijaya must have had earlier as an intermediary in international trade.) Muslim traders doing business with any place east of India had to deal with Srivijaya.

Srivijaya was a beadmaker of import. The Indo-Pacific bead industry of Southeast Asia, once in the hands of Funan (based in southern Vietnam), passed into Srivijaya's hands when Funan collapsed in the 7th century. Additionally, other beads were made in Srivijayan cities, six of which are technically closely related to beads made in the Eastern Mediterranean lands. There must have been cooperation between beadmakers of these two areas, most likely emigration of Muslim beadmakers to the Srivijayan cities.

At the same time, or perhaps just a little later, glass beads, often of considerable appeal, were made in East Java. The confirmed dating of these beads place them in the 10th to 12th centuries and in the hands of the Kediri Kingdom. Jatiagung is the only place where some of these beads are known to have been made, but it did not make Java mosaics.

These beads, though beautiful, are technically quite strange. They are made by methods unknown anywhere else. The methods for making them appear to be *ad hoc*, worked out by people unfamiliar with the usual methods of beadmaking. This is not to denigrate them; their achievement is even more spectacular for their lack of experience. But it is clear that although mosaic plaques or rods must have come from the Muslim West, the influence of beadmakers from that area was minimal, if there was any at all. The making of these beads ceased by the time Majapahit/Mojopahit was established in 1292.

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NEW BEADMAKERS

Some modern beadmaking industries which you may want to note. I have not (yet) investigated them first-hand.

CHINA

YUNNAN PROVINCE: In Gejiu, Yunnan, there is a small beadmaking factory, apparently set up by interests from Boshan to sell beads to local, mostly minority customers. Beads I have seen are small (5-6 mm diameter) monochromes with typical peaks at the ends. They could be classified as "coil beads," except that their specific gravity indicates no lead; the glass is probably from Boshan. Elaine Lewis will present a description of this factory at Expo '94 in Santa Fe.

QUANGDONG PROVINCE: In or around Guangzhou (Canton) mechanized tube drawing for "seed bead" making has apparently been introduced. The region bordering Hong Kong has a lively beadwork industry and could use inexpensive locally made products.

INDIA

I understand that an automatic tube-drawing machine has been introduced in Benaras (Varanasi) to make "seed beads." I can only hope that this will not be the end for beadmaking in Papanaidupet, heir to the 2200+ year old Indo-Pacific bead industry. Some exporters there would like to have such a machine, too.

The booming lamp-wound industry in northern India (see Bead Alert column) has apparently employed made people outside the traditional beadmaking village of Purdalpur, including in nearby Sikandra Rao and even Agra.

INDONESIA

In addition to Plumbon Gambang, East Java, there is a glass beadmaking industry in Solo, Central Java, which according to Adhyatman and Arifin [1993:137; see SOURCES, this issue] is even older. Sukirman claims to have begun the industry in 1972 after being taught by a Pakistani. The industry grinds old beads to imitate ancient ones and makes new beads by winding, perhaps in a similar method to the East Javanese industry [See issue 5(2):10].

MOROCCO

To a small town near Casablanca, Sidi Ben Kerraine has introduced a Prosser beadmaking machine which he bought in France. (Perhaps in Braire, where the Bapterosses Company flourished, but that is not certain.) John Porentas of Columbus is helping market the beads. A large variety of molds were included, and holes can be made in three sizes. The idea is to produce beads in colors which coordinate with the current fashion scene. Most finished beads are tumbled to give them a matte surface.

SWAZILAND

Some eighty women are earning good money by making polyform (Fimo brand) beads. The industry was begun by an outsider, apparently a German woman. The beads are often quite extraordinary, with marvelous portraits of local people and animals.

UGANDA

Someone is making small clay beads in black and tan with incised and white filled designs. Those I have seen are not impressive and rather pricey, but who knows what may come next?

THANKS: Duangporn and Steven Dunning of Hands of the Hills, Mercer Island, WA; Eric Gorbman of Monsoon of Seattle; Joyce Griffiths of Byzantium, Columbus, OH; Elizabeth Harris of Los Angeles; Anita Malsin of Dáva of Portland, OR; John Porentas of Columbus, OH; Nikki Stessen of Beadworld of Seattle.

BEAD ALERT

A new section to alert readers about beads which are not always what they seem to be.

FAKE VENETIAN TRADE BEADS

In issue 5(2) we reported on two strings of beads sent us for identification. They were sold as old Venetian trade beads in excellent condition. One was a large black ellipsoid with a central rosette and floral patterns on the ends, sometimes called, for no discernible reason, "French Ambassador Beads." The others were black oblates with a skull and crossbones design. The beads were heavy in lead, had copper red and a yellow that fluoresced under a blacklight, a thin light pink perforation deposit, and were dipped in acid to give a matte finish. They were not what they were supposed to be. Since our original identification another strand of the ellipsoids has also been sent and similarly identified by us.

We now have more information on the origin of these beads. They are Czech, made between the World Wars. A London dealer discovered them recently while rummaging through some old stock in Jablonec, bought them and has put them on the market. They are not cheap, but neither are they as expensive as some dealers here are charging ($2000+ per strand). In addition to the two types mentioned, other colors of the "French Ambassador bead" and some combed designs also exist.

FAKE ETCHED CARNELIANS

An interesting find while cataloging the Stuart collection has been "etched carnelians" that are not. Etching, a process which involves acid, is a misnomer because "etched" beads are given indelible white lines by applying alkalies, either soda or potash.

It is a old technique, dating back to ca. 2500 B.C. It was used in India until the beginning of the century, both in the North and by the Pandukal people of South India (see FEATURE STORY, this issue). The Persians adopted the technique during or before the Sasanian period, and made beads through the Early Islamic period, after which they applied the method to carnelian plaques (acid replaced the alkali treatment about 70 years ago). Thailand may also have used the technique in the last few centuries BC.

Etched carnelians in the Stuart collection could be divided into four groups: Persian, North Indian, South Indian and a miscellaneous one. This latter was unlike any such beads I had seen or seen reported. The beads were usually faceted. The designs did not match any otherwise recorded. While some faceted etched carnelians are known, the designs follow the edges of the facets, while those of this group did not.

Upon closer examination it became clear why this group was so unusual. The beads had not been treated with an alkali or an acid. The designs had merely been painted on! The paint (of what type I have not determined) flakes off under pressure from a point or even a fingernail.

I was told a decade ago that there was faking of etched carnelians going on in Afghanistan, the source for these beads. I cannot say whether these beads were the ones being discussed or not, but anyone interested in etched carnelians should be aware that there are patently faked examples on the market.

INDIA AND INDONESIA PLAY VENICE

One of the more interesting phenomenon in today's bead world is that as prices for Venetian trade beads skyrocket, India and Indonesia have taken up the task of replacing desired old beads. India has made millefiories for a few decades and in the last decade began producing combed feather beads. But, it is getting worse.

The Indians are now making chevrons, having been introduced to the craft by Eric Gorbman of Seattle, who took them a mold (which they use to draw the glass through). Once one mold was seen, it was soon copied, and now everyone who wants to can make chevrons. There have been several stages of chevron making in India; Gorbman has recently received a shipment of the "third generation" of beads. They are not bad.

While these chevrons can still be differentiated from Venetian ones, it may not be long before they cannot be. They are already in circulation. Before visiting Monsoon, Gorbman's store, I had been asked twice about chevrons I said might be Czech because of a black layer; I am now sure they were Indian. The chief buyers of these chevrons are -- are you ready? - African traders. What goes around comes around, and it won't be long before they come around again.

In addition, Indians are making wound yellow and white hearts, Vaseline beads (though without uranium; they don't fluoresce), mulberry beads (though obviously molded) and millifiories with Venetian canes.

In Indonesia both Western and local traders (especially from Kalimantan or Borneo) are coaching beadmakers how to make designs that resemble both European and Chinese trade beads. None of this was going on in Plumbon Gambang when I visited in early 1991, but the village seems to be producing such beads now, as is Solo [see Short Notes: New Beadmakers].

INVESTIGATORS NEEDED

If you've always wanted to be a Bead Detective, here's your chance. For some time I have strongly suspected that a highly visible dealer is ripping off the public. The latest catalogue has just arrived and I am appalled. This should not go unchallenged. What is needed are volunteers to buy some beads offered (after getting a return guarantee) and send them to me for an Identification Certificate.

There is no excuse for the inflated claims being made for these beads, and this dealer should be fully exposed.

Sound interesting? Contact me as soon as possible by phone or FAX: (518) 523-1794 for either. We don't need fraud in the bead world!

The Bead Alert column is designed as a regular new feature in the Margaretologist. It is for your information. Anything you may have to add to it will be gratefully received and acknowledged.

SOURCES

Book reviews and other useful resources for those who love beads.

I love reading book reviews and writing them. The lack of space has prevented me from reviewing books our readers may find worthwhile, but now that we have expanded by about 50% it is time to add a regular feature.

It is called Sources because media other than books may be reviewed. The reviews will be short, designed to impart information. There is no attempt to be comprehensive or even up-to-date. I shall feature books sent to us, and shall also break the unwritten rule against reviewing a book more than once, since these notes do not constitute full reviews.

This issue's offering is a potpourri.

The Glassmakers: An Odyssey of the Jews by Samuel Kurinsky [1991] Hippocrene Book, New York. 434 pp., many ill., hardcover. ISBN 0-87052-901-3 $29.50.

* This book has caused excitement because it contends that the invention of glass and most later developments were done almost exclusively by Jews or their descendants. Since glass is the most important bead material, this has wide implications. Not everyone will agree with all of Kurinsky's admittedly partisan arguments; some will disagree with most. Some also find the book hard reading and it does not fully meet academic standards. Nonetheless, it must be applauded for focusing on people who are the driving force of this fascinating story. A must for all interested in the history of glass, but not the final word.

The New Beadwork by Kathlyn Moss and Alice Scherer [1992] Abrams, New York. 112 pp., 127 color plates, hardback. ISBN 0-8109-3670-4 $24.95

This has been an instant hit and deserves it. The long labor of love by the authors (I can certainly attest to Alice Scherer's) has gone far to promote spectacular and often innovate beadwork. Kudos to Abrams for good production (despite some errors) and the low price. Indispensable for anyone interested in modern beadwork.

Rome and India: The Ancient Sea Trade ed. by Vimala Begley and Richard Daniel de Puma [1991] University of Wisconsin, Madison. 226 pp., 205 b&w ill., hardcover. ISBN 0-299-12640-4

** An excellent background to the history and archaeology of the maritime trade some 2000 years ago. There is much attention to the seminal beadmaking site of Arikamedu, India, though written before the 1989-92 excavations. Beads are featured in only a few chapters, which are unfortunately the weakest they are not even listed in the index. Yet there is much to commend the book. I know most contributors personally, and they are a formidable group of cholars. Although weak on beads, a key contribution to the understanding of scheduled major publications on beads from Sri Lanka, India and Egypt.

Ear Ornaments of Ancient India by Michael Postel [1989]. Project for Indian Cultural Studies, Bombay. 323 pp., 100s of b&w and color plates. Rs 1200 (ca $40) Order from: Franco-Indian Pharmaceuticals, Ltd. 20, Dr. E. Moses Road, Bombay INDIA 400 011.

This big, beautiful book lavishly tells the story of this basic ornament from prehistory to modern times. It is wonder that such a variety of earrings and ear plugs exists. The author/publisher is a dedicated Indophile and his efforts have paid off handsomely. Appendices by others cover topics from weights to beads to other Asian ear ornaments. Many will object to some assertions (if Persian Gulf seals were worn in the ear they would be most uncomfortable to use as stamps, as we know they were). South India is largely ignored, as are early Chinese ***erh tang*** (once thought to be "capstain beads"), which parallel an important Indian ear reel. Some scholarly niceties have been overlooked, too. Objections aside, there is nothing like this book on the subject, and probably won't be for a long time.

Beads in Indonesia (Manik-manik di Indonesia) by Sumarah Adhyatman and Redjeki Arifin [1993] Penerbit Djambatan, Jakarta. 180 pp., 155 color plates, hardcover. ISBN 979-428-169-7 Order from: Select Books, PTE Ltd., Tanglin Shopping Centre, 3rd Floor, 19 Tanglin Road, SINGAPORE 1024 ($US37.00 plus shipping) Note: the Center hopes to offer this book soon; we'll let you know.

I know both authors (and wrote a foreword to this book) as dedicated, interested and intrepid collectors. Adhyatman wrote the book that put Indonesian ceramics on the map. She and Arafin have now done themselves proud with beads. The bilingual text is an introduction; aside from modern beads, there is little that has not been published before, but it had never been put into one volume and certainly never given the wonderful color treatment that beads deserve. There are a few errors, and the book does not offer any new insights, but these faults are more than made up for by the scope and beauty of the volume. Anyone interested in beads in this area will want this book.

*** Full review to be published in *Beads*, Vol. 4.**

**** Full review to be published in *Archaeological News*, Vol. 18, 1994.**

AN IMPORTANT ANNOUNCEMENT

What is the Center for Bead Research? The name says it all. We are a Center, a physical location for literature, photographs and study collections on beads. Our library is the largest, our study collections the most comprehensive and best documented and our photographic collection the most universal.

We are dedicated to Beads. While we gather data on associated forms of human adornment, all are meant to complement beads. We appreciate, but do not dissipate ourselves working on, other forms of jewelry, textiles, tattooing or whatever.

We are devoted to Research. We are not mere curators, nor do we believe in "arm chair research." Our work is conducted in museums, universities, libraries and scientific institutions. We join archaeological excavation teams. We conduct ethnographic, geological and analytical research.

Our fourth, unstated but very important, mission is the dissemination of knowledge. We cannot defend keeping hard-won information secret. We have an active publication program -- six of our monographs are already out of print. We have published hundreds of articles around the globe, and our work has been translated into several languages. We give lectures and conduct workshops worldwide. And the cornerstone of this program is ***The Margaretologist.***

What is ***The Margaretologist?*** It is unlike any other publication in the bead world. At first it looks like a newsletter. But, when you read it you realize that it is really a journal, bringing its readers the latest in bead research. It appears twice a year, on an erratic schedule, reflecting the times when we have to publish it.

Each issue has one or two major stories, or is devoted to a single theme. These are not rehashes of old bead tales nor flights of fantasy. They are solid pieces of the very latest research done on beads from around the globe. The bibliographies are highly praised. ***The Margaretologist*** gets the story first; other publications which carry the same news are as much as three years behind.

In addition, we have added new, more or less regular, services for our readers. They include SOURCES, which deals with resources of interests to our readers; BEAD ALERT, which deals with fraud, trickery or other shenanigans; and NEW BEADMAKERS, which alerts readers to beadmakers not previously reported.

The Future Look of *The Margaretologist*

Should ***The Margaretologist*** take advertising? This question was raised with our members in the last few issues. Unlike the questions of raising fees or the format, the subject of advertising attracted a mixed bag of opinions.

Those who favored advertising pointed out three principal advantages: 1.) it would provide a forum for advertisers to reach the aristocracy of bead collectors and bead lovers, 2.) advertising performs a service to readers, and 3.) it would increase revenue to expand the Center's work. Several said they would be willing to advertise and one member suggested a classified section so members could reach each other.

Those who were against advertising thought that ***The Margaretologist*** might be overwhelmed by commercialism; a well-known publication was often cited in this regard. Magazines and newspapers with lots of advertising are a pain for many people to read.

This will never happen. We are firmly committed to keeping the Margaretologist devoted to bead research. Our track record (we are entering our ninth year) demonstrates that.

Beginning with the next issue we shall accept advertising, but it will be very special. It will appear on supplementary pages. It will reflect the interests of members, and is meant to benefit our members in all ways. We have worked out a formula for advertising, which we hope will be agreeable and pleasant for all.

RATES FOR SUBSCRIBERS ONLY

A. Display ads: For businesses, listed under the heading KNOWLEDGEABLE DEALERS. One "block" is 2 x 3.5 inches (5 x 8.75 cm), standard business card size, $10 per insertion. Larger ads must be a multiple of this size and the price will be a multiple. Copy must be camera-ready or $20 per makeup will be added.

1. Businesses with **Patron** status receive **two free** insertions per term (two out of four issues).
2. Businesses with **Supporter** status receive **four free** insertions per term (four out of four issues).

B. Classified ads: For individuals, initial categories are WANTED, FOR SALE, INFORMATION SOUGHT, SWAPS. The basic rate is $5 for 15 words (your address is FREE, but we may abbreviate it). Each additional word is $.25. Please state the classification you would like; we reserve the right to put it where we feel it best fits.

1. **Members** are entitled to **one free** minimum insertion per term (one out of four).
2. **Patrons** get **two free** minimum insertions per term (two out of four)
3. **Supporters** get **four free** minimum insertions per term (four out of four).

How does this strike you? Let us know. Take advantage of this offer and it may well prove to be one of the more interesting advertising sections in the bead world. We are just getting our feet wet here, so things may change, but not without notice.

Send in your ads <u>now</u> for inclusion in the next *Margaretologist.*

The next page is a sample. All ads are legitimate.

KNOWLEDGEABLE DEALERS

NOTE: The two ads appearing here have been made up for this sample edition; both institutions are supporters.

MEMBERS' MARKETPLACE

SWAP

Interested in finding someone to exchange beads with, especially young adults (I am 16) in Africa, preferably South Africa, that know how to make beads. Gabrielle Hall, 505B Ledge Road, Yarmouth ME 04096.

NOTE: Miss Hall is not a member, but I thought this was an excellent way to help her in her request sent to the Center.

WANTED

Information on PIBISCO, found on small round molded glass beads in white, green and red occasionally from the African trade. What is PIBISCO? Pete Francis, C.B.R.

Interns for the Center for Bead Research. A unique chance to work with beads from around the world. See full ad below. Pete Francis, C.B.R.

CENTER INTERN PROGRAM

A Unique Opportunity to Advance Your Own Bead Studies and Help Out the Center

We are initiating a program designed for people with a dedicated interest in beads. If you are interested in becoming an intern, please let us know as soon as possible so that we can arrange the details, even if your participation may be some time in the future.

You receive as an intern:

1. Room and board plus a small stipend if requested.
2. An opportunity to work at the Center, using all our facilities for projects of interest to you.
3. A wonderful time in beautiful Lake Placid, the jewel of the Adirondacks, with natural and cultural resources to suit every taste.

We require:

1. A commitment on your part for a definite period of time from one to three months.
2. Agreement to work on one or more projects at the Center.

Your requirements:

1. There are no restrictions in terms of who may be selected.
2. The more skills you can bring to the project, the better. We can especially use people who are good in graphics and photography. We also need such basic chores as filing, cataloguing and labeling done. We will train you in the program.

What to do:

1. Write us a letter. Let us know what your interests in beads are and if you have a particular project of your own in mind.
2. Enclose three references and a photograph

(the picture is not mandatory, but we would like some idea of what you look like).

We will follow up from there.

Center for Bead Research Intern Program, Four Essex Street, Lake Placid, N.Y. 12946
for more information write or call (518) 523-1794 or fax (same number)