

Yoruba origin, and almost all of them are from the Fowler Museum of Cultural History's own collection.

To sum up, we have here a bead book which is a truly important and well-researched work. At the same time it is full of amazingly beautiful images... a real eye-opener to the richness of the Yoruba tradition which will inspire any bead researcher or beadworker.

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Flights of Fancy: An Introduction to Iroquois Beadwork.

Dolores N. Elliott. Iroquois Studies Association, Inc., Johnson City, New York. 2001. 26 pp., 83 color figs., 3 B&W figs. \$30.00 (soft cover).

For over 200 years, the Iroquois have been producing beadwork for sale to tourists at such places as fairs, pow-wows, and major attractions, most notably Niagara Falls. Commonly called "beaded whimsies," these were produced by the tens of thousands and came in a myriad of forms, from relatively simple small pincushions to large and elaborate creations. On some the decoration was relatively plain; on others it can only be called "extravagant." This publication honors and celebrates the creativity of the Iroquois beadworkers and their wonderful creations.

Dolores begins with a brief account of how she came to admire this form of Native American beadwork and amassed her extensive collection of over one thousand pieces. There follow summary statements on The Iroquois, the History of Iroquois Beadwork, Beadwork as Souvenirs, and The Earliest Beadwork. The remainder of the spiral-bound book is devoted to the different forms and functions of whimsies which are grouped into four categories: pincushions, wall hangers, flat cloth pieces, and

clothing. Unfortunately, these are not very well thought out and there is much overlap between the different categories causing unnecessary confusion for the reader. Furthermore, the "flat cloth pieces" category does not appear further on, apparently having been replaced by the heading "Containers and Purses," not all of which are flat.

Pincushions are the most common whimsies and have a wide range of forms from round to heart-shaped to multi-lobed as well as being in the form of shoes and boots. While the bulk of these are unifacial (no decoration on the back), there are two forms which were made in the round: birds and strawberry emeries. The wall hangers include whiskbroom holders, match holders, picture frames, wall pockets, horseshoes, and canoes. The "Containers and Purses" section encompasses purses of several forms as well as hanging vase-like containers. The clothing category includes Glengarry and round caps, belts, moccasins, and skirts, as well as flat purses. The different forms are amply illustrated in the numerous color illustrations which generally depict specimens from the author's collection.

In addition to describing the different forms within each category, Dolores also provides information on the two principal beadworking styles, the materials used, the presence of words and dates on many specimens, the intended uses of the objects, and their dating. A bibliography lists suggestions for further reading.

Neglected by scholars and collectors for many years, whimsies have recently caught the public's attention and have become much sought after. This publication will allow the ever-growing hoard of enthusiasts to better understand and appreciate these distinctive and colorful mementoes.

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