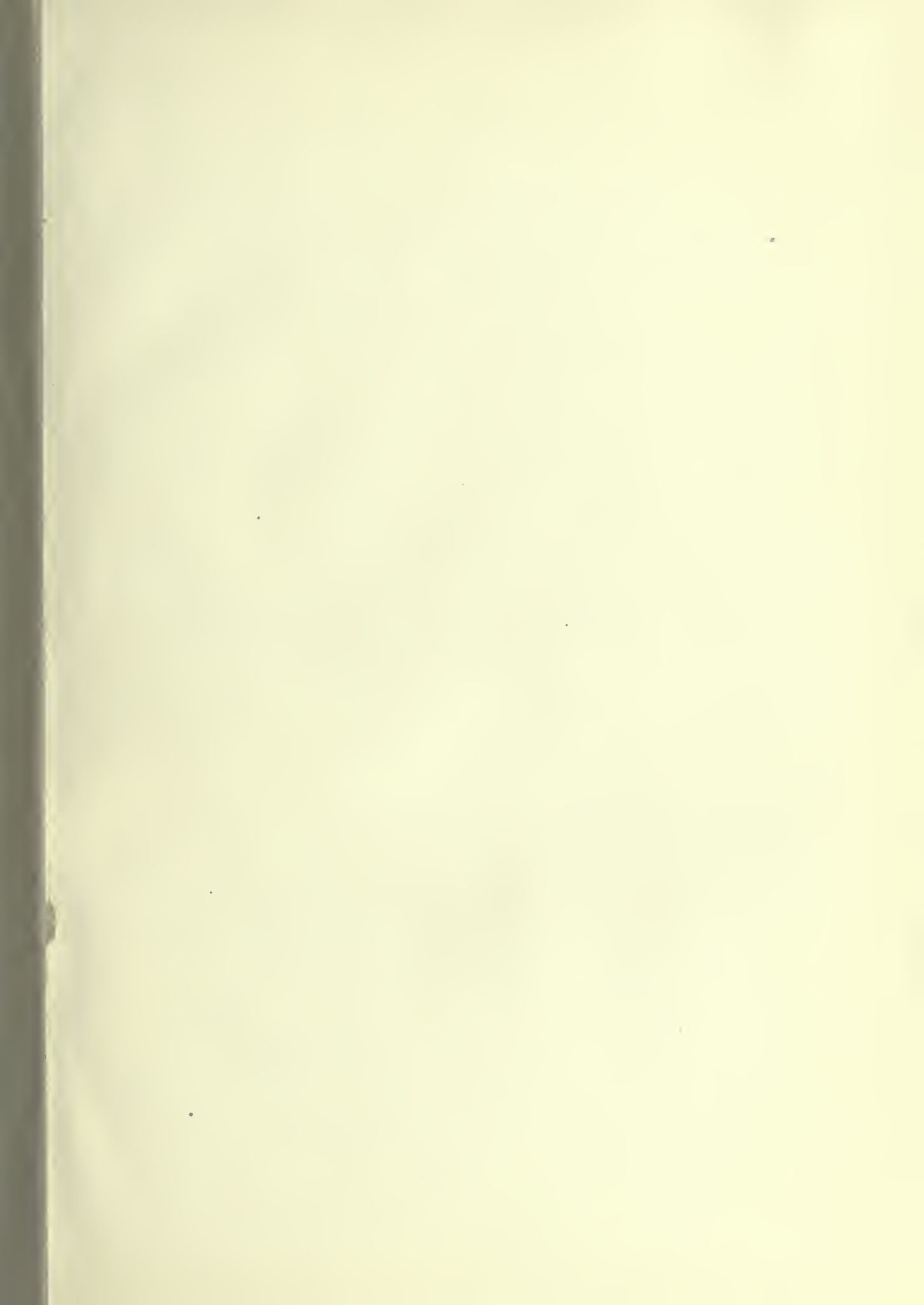






Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

ORIENTAL SILVERWORK

MALAY AND CHINESE



MALAY CIRCULAR DISH

FROM PERAK

ORIENTAL SILVERWORK

MALAY AND CHINESE

With over 250 Original Illustrations

A Handbook for Connoisseurs, Collectors, Students and Silversmiths

BY

H. LING ROTH

Hon. Curator, Bankfield Museum, Halifax

Author of "The Natives of Sarawak and British North Borneo," &c., &c.



LONDON

TRUSLOVE & HANSON, LTD.

1910

NO. 1000
1000000000

NK7177
RG

ERRATUM

For Mr. W. H. LUNING *read* throughout Mr. W. A. LUNING.
Carpenter

CONTENTS

INTRODUCTION

Malay silverwork barely known in Europe—Difficulty in collecting—Loan collection at Bankfield—Appropriateness of design—Masterly execution—Little reduplication—Ornamentation not overdone—Combination of patterns—Delightful results—No handles nor legs—Malays not architects—No religious element portrayed—Animal forms excluded—The lotus—Ehrensward's theory—Patterns or models not used—Consequent untrammelled fancy—Origin of the patterns—Patterns founded on native forms—The development of the patterns—Chinese influence—Vigorous nature of Chinese life—Siamese, Javanese, Indian, and Sinhalese influences—Designs similar to those on old brocades—Designs travel east and west—Malay forms—Thick and thin metal—Malay art mature—Chinese silverwork falls in four divisions—Method of manufacture—Drill stock—Punches, etc., etc.—Ornamentation on a brass cup—Malay silversmiths at work—Solder used—Flanges—Final finish—Centres of manufacture—Decay of art due to European civilization—How the work comes into the market—Sketch map of countries surrounding the Peninsula—Sketch map of Malay Peninsula.

MALAY AND CHINESE SILVERWORK

BETROTHAL CUPS: Javanese pattern; cause of heavy base, Figs. 1-2.

BETEL NUT HOLDERS, Figs. 3-5.

VASES AND CUPS, Figs. 6-8.

CHELPAS OR TOBACCO BOXES: Designs can be compared with those of XVI century watch cases and European chatelaines; folded leaf design; "peonies"; "setting sun clouds"; *prunus* trellis designs; appearance of *appliqué* work, Figs. 9-24.

CHINESE CASKETS, Figs. 25 and 26.

WATER BOWLS, Figs. 27-29.

LIME BOX, Fig. 30.

CHIMBULS OR BETEL NUT BOXES: comparison with Cutch flowerets; transition state, Figs. 31-34.

TRINKET BOX: Chinese designs; German enterprise, Fig. 35.

FRAGRANT FLOWER BOX, Fig. 36.

CUP COVER, Fig. 37.

CHIMBULS, Figs. 38-40.

PETI, Fig. 41.

CHIMBULS, Figs. 42-43.

LIME BOX, Fig. 44.

TUDONG, Fig. 45.

CHIMBUL: Swastika design, Figs. 46 and 47.

CHELPA of Sultan of Brunei, Fig. 48.

COCO NUT OIL BOX, Fig. 49.

CHIMBULS, Figs. 50-51.

LIME BOX, with Chinese emblem and form of XVI century counter boxes, Fig. 52.

CHIMBUL, Fig. 53.

DISC, Fig. 54.

FANCY BOX, Fig. 55.

CHINESE CASKET, Fig. 56.

BEKAS SIRIH OR SIRIH LEAF HOLDERS: Siamese-Chinese design; emblem for riches; an old piece of work, Figs. 57-62.

PERINGS OR SAUCERS, Figs. 63-65.

BATILS, Figs. 66-67.

BATIL, showing Malay, Chinese, and Sinhalese patterns, Fig. 68.

BATILS, Figs. 69-71.

CONTENTS—Continued

BATIL, with typical Malay decoration and chrysanthemums, Fig. 72.

BATIL, Fig. 73.

RICE MEASURER, Fig. 74.

PINGGAN, CIRCULAR DISH, with double design in border and apparent rococo edging, and origin of this, Figs. 75-76.

PINGGANS: Siamese influence; "pine-apple" pattern; modifications by Malay craftsmen, Figs. 77-80.

BUNTALS, PILLOW-END PLATES: used at weddings; designs like those of ecclesiastical vestments; Taoist symbol; error in setting out the design; Chinese designs; octagonal forms; overlapping petal designs, etc., Figs. 81-92.

PERFORATED BORDER, Fig. 93.

PINDING, BELT BUCKLES, Figs. 94-98.

PINDING: continued elaboration of the patterns; comparison with Gwalior work, Figs. 99-107.

PINDING, with gold centre piece: Chinese design, Figs. 108-110.

BELT BUCKLES: method of adjustment, Fig. 111.

CHINESE BELT BUCKLE, Fig. 112.

NIOR, a box for ceremonial use, Fig. 113.

Box in form of *gluca* fruit, Fig. 114.

BATIL BOWL, Fig. 115.

DISH for ceremonial use, Fig. 116.

SANGKU, MOUTH-RINSING VESSEL, Figs. 117-118.

GUNONG-GUNONG, SLEEPING-MAT CHAINS, Figs. 119-121.

ANTIMONY VESSEL, Fig. 122.

MALAY OFFICIAL OR BRIDEGROOM'S TURBAN ORNAMENT, Fig. 123.

CHAPINGS, FIG LEAVES, symbolism of, Figs. 124-130.

BUAH HARA, KERCHIEF RINGS, commonly called beads, and how worn, Figs. 131-135.

CHINESE SILVER COMB, made for natives of Borneo, Fig. 136.

SUDU, SPOON, Fig. 137.

KEPALA LABU, WATER-BOTTLE MOUNT, Figs. 138-139.

MAT PLATE, Fig. 140.

PERAK SULTAN'S PRESENTS TO THE PRINCE OF WALES, Fig. 141.

DOOR VALANCE, Fig. 142.

CHINESE BELT LINK, Fig. 143.

ADDENDA

BRASS VASE, Fig. 144.

SIAMESE NIELLO COPPER CASKETS, Figs. 145-147.

NIELLO WORK BRASS BUCKLE, Fig. 148.

BRASS BOWL BORDER, Fig. 149.

CAST BRASS VASE, Fig. 150.

BRASS BOX, Fig. 151.

COCO-NUT SHELL FRETWORK, Fig. 152.

COCO-NUT SHELL SPOONS, Figs. 153-156.

BRASS CHAINWORK, Fig. 157.

CARVED WORK on wood, coco-nut shell, and tortoise shell, Figs. 158-168.

MALAY EMBROIDERY, Fig. 169-170.

INDEX

INTRODUCTION



MALAY SILVERWORK! Few people in England have ever heard of it! South Kensington is poor in half-a-dozen pieces. One or two collectors are rich in a few specimens. Two connoisseurs are opulent in the possession of over one hundred and fifty pieces, and will part with none. Can we blame them? Such treasures are as rare as fairy visits, and a collection takes a lifetime to gather. Chance pieces may be bought; deliberate search is useless. We may systematically hunt all the pawnshops of the Peninsula, and they will yield nothing. On the other hand, a casual visit may result in the acquisition of a gem at the price of a dollar; or a friendly action, long since forgotten by all but the beneficiary, suddenly brings forth fruit in the shape of a cup or dish, and another treasure is added to the collection.

It is some years since I stumbled on a large collection, and I shall never forget how my fingers trembled with delight as I opened packet after packet of this beautiful work when the owner kindly let me find a temporary home for it at Bankfield Museum. It was a sad day when I had to return it, and now, in the happy assurance that, if I know little about Malay Silverwork, few know more, I proceed to reveal some of its beauties to the public.

As we pass from dish to cup, from vase to saucer, from belt buckle to casket, every one with its appropriate design, we are bewildered with the varying devices and novel combinations laid before us. Masterliness of execution here goes hand in hand with exquisite delicacy and refinement. We see at once that artists have been at work. The reduplication, which characterises the production of the modern European silversmith, is hardly to be found. It is present only in the pillow plates, where, for some unexplained reason, the designs always run in pairs. The craftsman's genius, unhampered by the tendency to repetition, is free to indulge itself

INTRODUCTION

in dainty reveries. This artistic independence and unfettered fancy of the Malay creates new graces everywhere. In the belt buckles we are surprised by a whole series of devices, which seem to spring one out of the other—not the general design only, but the details blossoming under our very eyes into unexpected traceries, each more refined than the last. Here and there, truly, we come upon failures, but the presence of such pieces, rare as they are, assists us in our judgment of the whole.

Almost as infrequent as bad workmanship is the use of gold or stones for the purpose of adornment, though now and then we come upon a piece of *repoussé* or filigree gold or an inset stone. The richness of the decoration would, in any other metal, or under any other clime, be considered out of all proportion to the surface on which it is displayed. Silver, like the Oriental spirit, demands elaborateness and profusion. As the glaring light of noonday alone enables us to appreciate the richness of the façade of the Salamanca University building, or indeed of the deep and plentiful surface ornamentation of Spanish architecture in general, so too it is necessary to judge Malay silverwork in the warmth and light of a tropical sun.

The Malay is fond of gay wedding processions, where he has the opportunity of exhibiting his silver trappings, set off by richly-coloured silks—purples, crimsons, magentas, and blues—quite out of place in our dull climate, but, under a brilliant sunshine, reflecting increased glory on the silver. Plain or unadorned metal surfaces exposed to a bright light produce an empty, even barbaric, effect; hence we find the finest workmanship and most elegant designs displayed on belt buckles, pillow plates, and other articles which are meant for the public eye. But apart from such shows, the Malay workman knows when he can dispense, not only with exuberance, but with all ornamentation, and will produce satisfactory work where the nudity of the metal is disguised only by the pleasing nature of the form. Certainly we have not many articles which depend for effect on the form alone, most probably because silver does not lend itself to such treatment; but where a contrast is needed, a blank space is frequently left, on the principle that it is “adorned by the ornaments it does not have.”*

* We see this frequently in architecture. Porte St. Denis, Paris, is an excellent example of subdued embellishment giving excellent results.

INTRODUCTION

In Malay work we seldom see, what is so common in Indian and Sinhalese work, a dish or plaque completely covered with ornamentation.* The Malay invariably leaves the cove plain. He is also a master in contrasts. He knows how to combine dissimilar patterns so that their antagonism melts in one delightfully harmonious design. He allows no excess of embellishment. Every detail is suitably placed and its removal would leave an



A TYPICAL MALAY VILLAGE.

From a Photograph by Mr. Leonard Wray.

obvious, and inartistic blank. The decoration is nearly always appropriate to the article, and the artist rarely fails to produce the effect intended. His delicate fingers have taken delight in staccato touches impressed on the graceful sinuous forms of blossoms and foliage which he has so deftly modified to suit their environment and material so that they look like fairy wefts rather than human work. The decoration pleases because it

* See, for instance, the plaque, plate 33, Birdwood's "Industrial Arts of India." If the cove had been left bare the beauty of the design would have been considerably enhanced.

INTRODUCTION

looks as if it belonged to the cup and were part and parcel of it. The decoration makes the casket look as though it could not do without it. The pleasure and the use of the casket is increased by the embellishment. The decoration fits easily the space allotted to it, and hence its charm.

The cups and vases, like all Oriental articles of that class are without handles, nor is a single piece provided with cabrioles*; and a curious feature of the series is that no architectural influence is traceable. There are none of those arches, crenelated walls, domes, or ornamental façades so common in Indian and European metal work. Were we without knowledge on the point, it would at once be clear to us that the Malays are not architects.

There is in this silverwork no trace of any religious element beyond the negative one that all forms of animal life are rigidly excluded. There are none of the scenes of mundane or mythical life with which the Chinese delight to ornament their pottery. The human charm present in Chinese decoration is unknown to the Malay. But it is doubtful whether this should count as a loss, for human or other animal forms are not well reproducible on a small scale in silver, and by their absence we gain immensely in another direction, for the Malay in avoiding absolutely all animal forms has succeeded by alteration and adaptation in making the natural forms of plant life subservient to his wants and thus producing excellent decorative art. That flower frequently displayed in Eastern decoration, and rightly or wrongly identified as the lotus, has undergone such modification at the hands of the Malay that at the present day it is no longer recognisable. But these very modifications make the beauty of Malay decoration. Ehrensvarð† would have revelled in this art.

The freedom of the designs, the boldness of the work, the absence of simple repetition and the presence of variegated repetition, led me early to the conclusion that the Malay workman (who was at the same time

* Sir Frank Swettenham in his "British Malaya" plate opposite p. 194, illustrates a dish with feet of Malay design, but the idea is introduced.

† His theory, as he clumsily put it, was "that as a work of man, beauty can only be produced by an extraction of the elements of beauty, as we find them scattered, as it were, through existing nature, blended with what is imperfect and degenerated, and by their reunion into a perfect whole, a something more beautiful than Nature herself." (*Northern Literature*, Wm. and Mary Howitt, London. II., 329.)

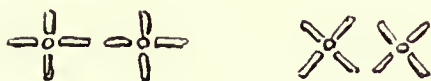
INTRODUCTION

the designer) must have used neither patterns nor models. On enquiry I found this to be the case.

Patterns or models are not for such as he. He no doubt mentally recalls certain forms, but only to clothe them in a new dress. In fact, one can hardly believe that the craftsmen who produced the beautiful dishes, bowls, and belt buckles, whose essential charm is the untrammelled fantasy of their execution, could possibly allow themselves to be hampered by a prepared design of any sort. The designs they produce come to them as they proceed.

Mr. R. O. Winstedt considers that the patterns used are derived from native fruits and flowers. He writes: "Practically the only floral decoration consists in a highly conventionalised type of lotus. Common natural forms are conventional 'cloveheads,' longitudinal ridges named after the BELIMBING, *Belimbing sagi*, fruit, a chevron border called the bambu-shoots—the key border is of Chinese origin. Those who are of a precise botanical turn may be interested to trace to their origin the pattern named after the KUNDUR,* *Benincasa cerifera*, the SIMPUR, *Dillenia indica*, the aquatic KIAMBANG, *Pistia stratiotes*. (*Pinang Gazette*, Weekly Mail edition, 1909, p. 1233)."

It is not easy to trace the resemblances even with the fruit or flower alongside the patterns. Perhaps this may be due to the fact mentioned above that the Malay craftsman does not copy. But as the art is indigenous, there is a considerable probability in this derivation of the patterns. Some of the patterns are called roses by the Malays, and these are easily identified. Other flowers, Mr. Wray informs me, are possibly derived from the *Izora* or from one of the *Cruciferae*. These are often formed into borders, thus:—



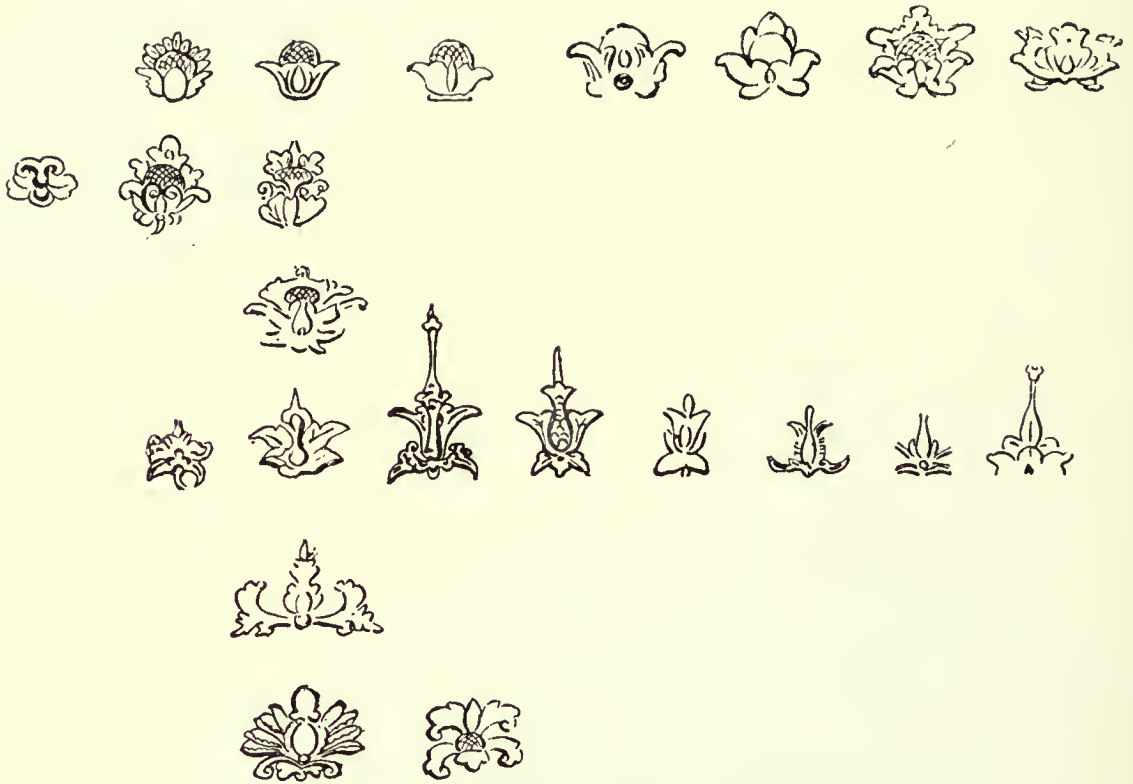
Then there is the all-pervading pattern commonly called the open lotus. It seems to me that in a large majority of the patterns the

* KUNDUR is a gourd with a flower very like the cucumber; SIMPUR is a tree with yellow flowers resembling a wild rose, only larger and thicker, with ten petals; KIAMBANG is a small plant which floats on the water—it is like a miniature cabbage lettuce, and is called the water lettuce.

INTRODUCTION

flowerets have a common origin, as indicated by the arrangement of the various forms herewith.

As to the ultimate origin of the designs, I think they are indigenous, but somewhat modified by Chinese influence. Chinese decorative art, like everything Chinese in the East, is very far-reaching. It had made itself felt in Central and Western Asia centuries before the Portuguese arrived in India. The extraordinary intrusion of Chinese porcelain into Persia is



Arrangement of the floweret patterns found on the silverwork to show possible development.

a case in point. The more vigorous nature of life in China, as compared with that of India and the Malay Archipelago has no doubt much to do with this.

Naturally such introduced designs have undergone considerable modifications, partly because of the tendency of decoration towards the conventional, and partly because, as already mentioned, the Malays, being Mahomedan, tolerate no representation of animal life. Apart

INTRODUCTION

from this, Chinese influence, which while not very strong is still the strongest, there are the various local influences to which a wide-spread, seafaring race must perforce be subjected. Thus, if we must doubt the Malay origin of the article, we have designs and forms which remind us of Siam and Java. There is also at times an apparent similarity with South Indian work, such as Cutch, etc., which inclines one to say at first that the designs are Indian or Sinhalese; but further examination reveals considerable and, I venture to think, radical differences.

The original form of the lotus embellishments may have come either from India or from China, but the side view of the lotus (if it be such) and its infinite variations appear to be indigenous to Malay art.

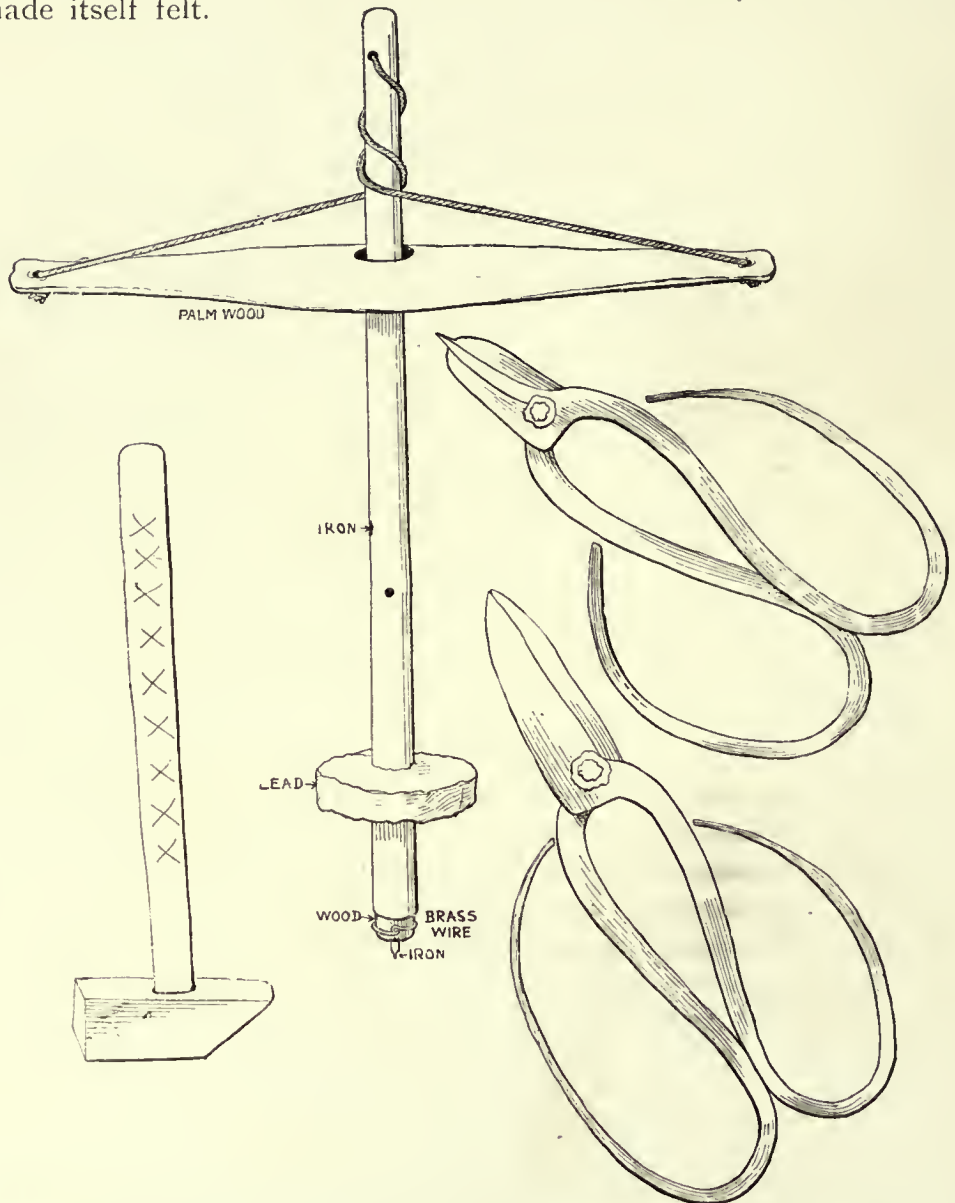
A considerable portion of the designs of the foliated panels of pillow plates resemble the brocades and embroideries of the Middle Ages, the decorations on buildings of the same period in the south of Europe, and the brocade designs seen on the portrait paintings of a not much later date. These designs all reached us from the East. It may be they had a Malay origin and have travelled both East and West. The Malays are an Indo-Chinese people, and it would be strange if there were not some trace of their origin perceptible in their art. Nevertheless, the trace of Indian origin is infinitesimal, while in one phase of Malay art there are shown strong traces of a close connection with the Kenyahs of Sarawak.

It is with the forms of the silverwork as with their designs. A fair number are similar to those found elsewhere, *e.g.*, the little boxes or caskets are curiously like some early European watch cases, perhaps obtained in the old days of piracy; some caskets and saucers are similar to those from China, while sirah leaf holders and the belt buckles are in all probability purely Malay. Naturally the shape of an article of this class is easier to carry in one's memory than is a finished design. Generally speaking, excepting the belt buckles, the Malay silver objects are very thin; the Chinese are thick and in every way more solid. But in the Chinese pillow plates the metal is very thin, probably because the idea is taken from the Malay. These plates when made by the Chinese are generally made for the Malays.

The quality of the Malay work varies largely. Some pieces are crude in workmanship, but generally speaking the designs are excellent, and in most cases both the designs and execution show that the art is anything but immature. * Certain designs appear to be found in specified districts,

INTRODUCTION

and hence a glance will tell their origin; the *provenance* of others is always more or less doubtful, and especially so where Chinese influence has made itself felt.



HAMMER, DRILL STOCK, and CUTTERS, used by the Malay Silversmiths in Brunei.
All Half-Size. *Bankfield Museum.*

The Chinese work appears to fall into four divisions, viz., the solid vigorous workmanship of the casket type (Figs. 25 and 26); 2, the delicate work of the square belt buckle (Fig. 112), like a Chinese bride's

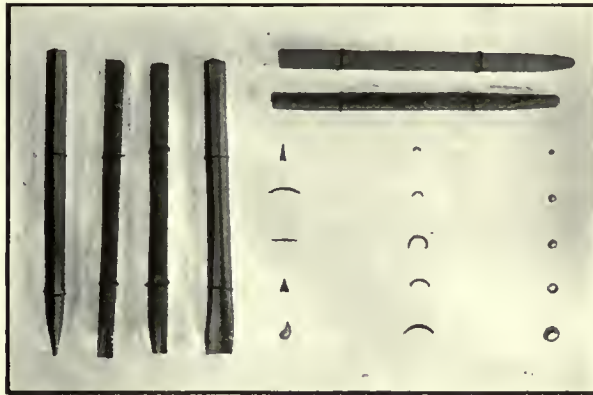
INTRODUCTION

filigree headdress; 3, the Chinese imitations of Malay work, with introduced animal forms, such as we find in the pillow plates (Fig. 87) and one belt buckle (Fig. 110); and 4, the quieter but elegant designs on some caskets (Figs. 53, 56, etc.) Dr. Ch. Hose informs me that some of the Chinese work from memory, but more usually from a drawing or some article already made. In some cases an outline of the pattern is painted on with

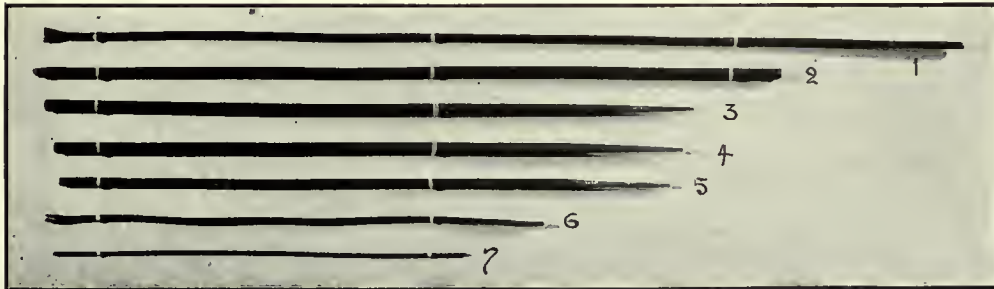


BRASS BLOCK,
With Irregular Holes, used by
same.

83×61×11 mm. ($3\frac{5}{8} \times 2\frac{3}{8} \times \frac{7}{16}$ in.)
Bankfield Museum.



SET OF PUNCHES, with Plan of Working Edges.
Length of a Punch, 80 mm. ($3\frac{1}{8}$ in.)
Mr. Leonard Wray.



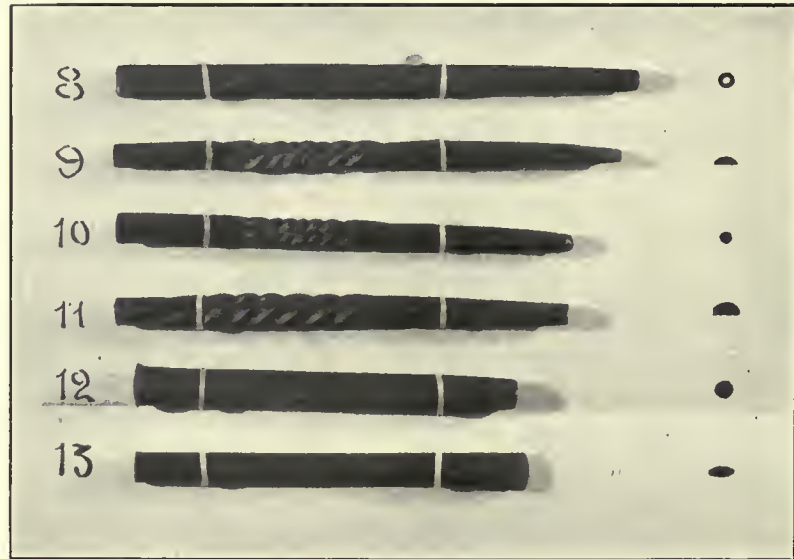
BRASS and STEEL WIRE PUNCHES, used by Malay Silversmiths in Labuan, Borneo.
Length of No. 1: 146 mm. ($7\frac{1}{8}$ in.). Length of No. 7: 88 mm. ($3\frac{1}{2}$ in.)
Bankfield Museum.

Chinese ink very roughly, and he has seen the whole of a paper pattern stuck on a flat strip of silver which has been hammered out. With brooches and highly raised patterns the flowers, etc., are soldered on.

The method of the manufacture is thus described to me by Mr. Leonard Wray, I.S.O., lately Director of Museums, Federated Malay States:

INTRODUCTION

“ Briefly stated, the method of working is this. Sufficient silver is taken to make the intended article. It is melted in a small clay crucible, on a sort of forge, the blast being obtained by a piston bellows, and charcoal being used as fuel. An ingot is then cast. This is beaten out



PUNCHES, used by Malay Silversmiths at Labuan, with the Impressions they make.

No. 11 is of Gun-metal, the others appear to be of Steel, except No. 12, which seems to be of Iron.

Length of No. 8: 69 mm. ($2\frac{3}{4}$ in.) Length of No. 13: 51 mm. (2 in.)

Bankfield Museum.



DIAM. OF CUP

55 MM.

Part of the ORNAMENTATION of a BRASS CUP, showing the Impression made by the Tools, especially by such as are shown in the L. Wray Set (p. 9). On the more finished Malay silver article the clearness of outline is considerably toned down. This Cup was purchased at Aden by the late Dr. Thos. Ashton, Medical Officer there.

Bankfield Museum.

by hammering into the intended form, being frequently softened by heating and then quenching in water during the process. The form having been obtained, the patterns are proceeded with. The piece is put on to a lump of softened gum-resin, and then with the aid of punches the work is begun from the back. When as much as possible has been effected thus, it

INTRODUCTION

is removed from the pitch and turned over and worked at from the front. This is continued until the pattern is complete. During this process it has to be softened several times if the relief is high. No gravers are used during any portion of the work, everything being done with punches of different forms. The relief in some pieces is extremely high, and the metal is reduced very greatly in thickness in these portions. Very considerable skill must be necessary to produce these results. The above

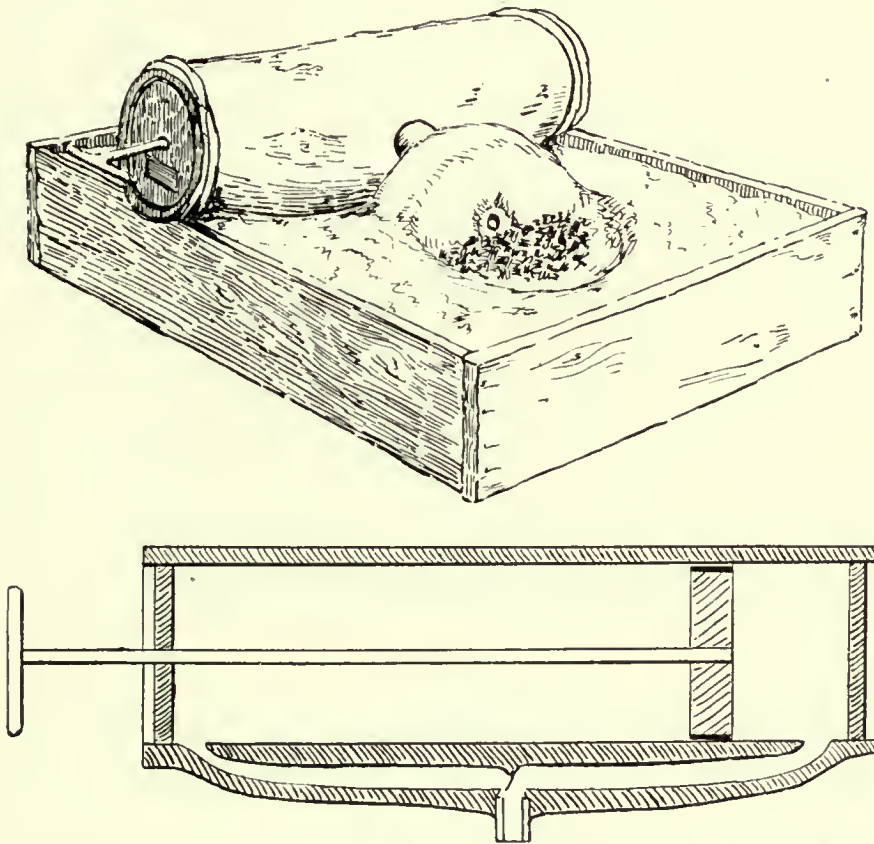


Illustration and Diagram of the FORGE, from a Sketch by Mr. Leonard Wray.

The Forge is about 70 cm. (24 in.) square.

described method is what is known in England as *repoussé* work; one other method of ornamentation, corresponding to chasing, is also practised. It is, however, by the aid of small chisels and a hammer that the pattern is cut into the silver and not by gravers. The piece of silver is placed on a suitably shaped iron or steel anvil and the work is done from the front. The chisels produce burrs which are subsequently filed off, and

INTRODUCTION

there is consequently a certain loss of weight in silver varying with the amount of ornamentation.

"The small forge used by the silversmiths consists of a shallow wooden box filled with clay. Nearly in the centre is a raised block of clay, pierced with a hole forming the tuyere. In front of this latter is a depression to hold the charcoal fuel. On the left-hand side is a piston bellows formed out of a solid piece of wood. It has an inlet valve at each end, and there are air passages in the projecting piece on the right-hand side, leading from either end of the cylinder to the bamboo pipe in the centre. . At this point is another valve which swings from side to side alternately, closing and opening the two air passages."

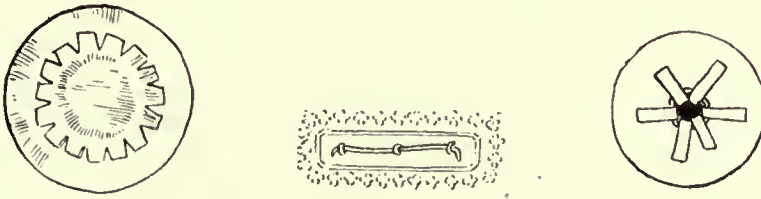


In the above illustration, from a photograph supplied to me by Dr. Hose, are to be seen three Malay silversmiths at work in Brunei. The one in the centre is making a belt buckle, which can be clearly distinguished on the pad of black gum-resin, and he holds a punch in one hand and a hammer in the other. The silver articles in the foreground are *not* there to work to as patterns, but were placed there to show in the photograph what class of articles are made by these men.

The solder used is prepared, Mr. Wray tells me, as follows:—"Solder is made by mixing silver and brass wire and melting, the proportions varying with the fineness of the silver to be soldered. The flux is a saturated solution of borax. The solder is hammered out into a thin strip rather over $\frac{1}{8}$ in. in width, and then cut up transversely into pieces about

INTRODUCTION

$\frac{1}{16}$ in. wide. Of course the size of the pieces varies with the nature of the work, but for making a circular joint on a water bottle mount of about $1\frac{1}{2}$ in. in diameter the above were the proportions. The two pieces of the mount were held in position by a number of strips of sheet iron, cut from a tin can and thinned out by hammering. The pieces of solder were put into the borax solution, contained in a valve of a sea shell, and placed by the aid of a pair of forceps carefully one by one in the joint. The whole was then heated on the forge till the solder ran and filled up the joint." The Malays do not use the blow-pipe, but the Chinese do.



Apart from the solder, the upper portion of the cups is frequently fitted to the base by means of a snipped flange, as shown, while the few pieces of gold plating are fixed on by means of gold eyelets passing through holes in the silver article and held in position by a piece of silver wire passed through them.

The finished article is cleaned by boiling in a decoction of BUAH GLUGA (*Garcinia atroviridis*) in water. It is then scrubbed with a scratch brush of brass wire, then covered with a paste of slacked lime and water, and when dry this is brushed off with a nail brush. The BUAH GLUGA gives a dead white colour to the ware. The fruit is cut into slices and sun dried, and it is to be obtained in this shape in the native shops. It is very acid and is used also in cookery.

The articles illustrated in this book form a collection which is very nearly representative of the silversmith's art as it existed in the Malay Peninsula. But the Malays are a very wide-spread race and there are centres of manufacture outside the Peninsula, and especially is this the case with the silverwork ornamentation of Kris'es and other weapons, which for lack of space cannot be dealt with in this work. In so far as the Peninsula is concerned, the art is a dead one. It seems the work was not originally made for sale. The old Rajahs and Sultans had considerable retinues,

INTRODUCTION

which included silversmiths and goldsmiths who worked for their masters and not for the merchants. But with the introduction of order into the country, the lawlessness and robbery on the part of the rulers was curtailed, and they were unable to support large numbers of adherents. In course of time the silversmiths gradually found themselves without work and allowed themselves to be elbowed out by the more enterprising Chinese, and so the art died a natural death.

In the Peninsula it is not considered probable that the decay of the art was in any way due to the introduction of cheap European finery, although such is the case among the younger generations of Malays in Borneo. The silver ware at the present day is regarded with great affection by the Peninsula Malays, who are loth to part with, and it is



only on rare occasions that they can be induced to do so. If a Malay wishes to go on a *hadj*, he will part with almost anything and everything to obtain the necessary funds wherewith to carry out this religious duty, and then the family silver is sold. The silver may also come into the market when on a father's death the patrimony must be divided. It is seldom, at least in the Malay Peninsula, that the silver is sold to meet a spendthrift's expenses, as seems to occur amongst the Malays of Borneo.

The illustrations are reproduced from the silver articles in the large collection of over 150 pieces of Mr. Cecil Wray, I.S.O., late British Resident, Pahang; several come from Mr. W. H. Luning's collection of over sixty pieces; some come from Mr. Leonard Wray's and Dr. Chas. Hose's

INTRODUCTION

collections. I beg to tender my thanks to these gentlemen for their kindness in placing their collections at my disposal. To Mr. Leonard Wray, I.S.O., and to Dr. Chas. Hose I am also specially indebted for notes throwing light on the use of the articles, and to Mr. Stanley Clarke I owe thanks for facilitating my investigations at the Indian Museum, South Kensington.





MALAY VILLAGE.

From a photograph by Mr. Leonard Wray.

MALAY AND CHINESE
SILVERWORK

FIG. 1

BER PINANG (Betrothal Cup).

Height 92 mm. ($3\frac{5}{8}$ ins.), Diameter 111 mm. ($4\frac{3}{8}$ in.)

Mr. C. Wray's Collection.

"To ask in Marriage." A man having decided upon the girl he wishes for wife sends her, by an old woman, one of these vessels filled with Sirih leaf (*Piper Betel*); the old woman in presenting it says "So and so" has sent it. If the girl accepts, and eats of the Sirih, it betokens that she accepts the man.

Both bowl and base are ornamented with very prominent gadroons, the spaces between being filled in with less prominent protuberances. The distorted peonies on the surface of the larger gadroons are somewhat Siamese in character, but the general form of the goblet with the gadroons closely resembles Javanese configuration. The general design formed by the gadroons is the same as the lotus pattern found on the base of Buddhist idols, and is spoken of by the Malays as the pine-apple pattern.

While the boldness and suitability of the ornamentation is very striking, the base is too heavy for the bowl, and so detracts from its elegance. This heaviness is considered to be due to the former method of flooring adopted in the best Malay houses, which consisted of split bamboos or palm trunk, making a very uneven surface, and necessitating a broad base to anything that had to be placed on it. Aymonier (I. 132) figures a lotus leaved vase (not Cambodian) with a similar disproportionate base. As a matter of fact this failing in the base is characteristic of medieval goblets or cups, and a good example of this is to be found in the German Gold Cup (circa 1600) in the Waddesden Bequest in the British Museum.

FIG. 1



BER PINANG (BETROTHAL CUP)
FROM LOWER PERAK

FIG. 2

BER PINANG (Betrothal Cup).

From LOWER PERAK.

Height 92 mm. ($3\frac{5}{8}$ in.), Diameter 127 mm. (5 in.)

Mr. C. Wray's Collection.

A somewhat similar design and form in brass is found among the Morias Caste of Sibsagar, Upper Assam, as well as in Siam. As in Fig. 1 the base is too large for the bowl, and the extra strength does not add to the beauty of the chalice. The scroll round the rim and base is the Chinese *ju-i* sceptre design. When in use it was probably handed round on a circular dish or plate like the one shown on Figs. 75, 76 *et seq.*

FIG. 2



BER PINANG
FROM LOWER PERAK

FIG. 3

BETEL NUT HOLDER.

Diameter 70 mm. ($2\frac{3}{4}$ in.). From LOWER PERAK.

Mr. C. Wray's Collection.

The rim is soldered on. The design of the base appears to be somewhat out of character with the bowl, and may be said to spoil its general appearance. The base is likewise flat and slightly out of proportion to the bowl.

FIG. 4

BETEL NUT CUP.

Height 47 mm. ($1\frac{7}{8}$ in.) From SELANGOR.

Mr. C. Wray's Collection.

The ornamentation on the flutings is somewhat uncommon, and but for the base, which, while lighter than in most of the chalices, is still inclined to heaviness, the cup would be almost perfect in form.

Most probably Siamese decoration.

FIG. 3



BETEL NUT HOLDER
FROM LOWER PERAK

FIG. 4



BETEL NUT CUP
FROM SELANGOR

FIG. 5

BETEL NUT CUP.

Diameter 76 mm. (3 in.) From PERAK.

Mr. C. Wray's Collection.

Gadrooned Cup, the base, too heavy, is decorated with alternate inverted chrysanthemum flowers.

A rim, like fine spiral wire, has been soldered on top and bottom.

The gadroons bring it under the heading of the lotus pattern.

FIG. 5



BETEL NUT CUP
FROM PERAK

FIG. 6

BOWL.

Use and locality unknown.

Height 103 mm. ($4\frac{1}{16}$ in.)

Mr. C. Wray's Collection.

The ornamentation on the base is similar to that on Fig. 2, hence it shows Chinese influence.

FIG. 6



BOWL

USE AND LOCALITY UNKNOWN

FIG. 7

BOWL.

From BRUNEI.

Diameter across tips 210 mm. ($8\frac{1}{4}$ in.) Height 141 mm. ($5\frac{9}{16}$ in.)

Dr. Hose's Collection.

The workmanship is not so finished as that of most articles made by Malays in the Peninsula.

FIG. 7



BOWL
FROM BRUNEI

FIG. 8

SILVER CUP.

From BATAVIA.

Diameter 70 mm. ($2\frac{3}{4}$ in.) Height 57 mm. ($2\frac{1}{4}$ in.)

(Victoria and Albert Museum, South Kensington.)

FIG. 8



SILVER CUP
FROM BATAVIA

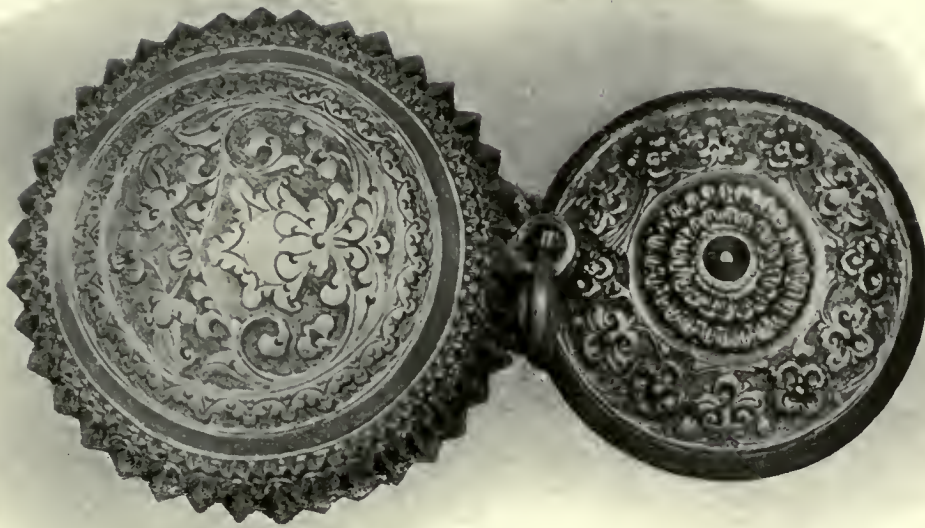
CHELPA (Tobacco Box).

Diameter 70 mm. ($2\frac{3}{4}$ in.) From LOWER PERAK.*Mr. C. Wray's Collection.*

An elegant article, with ribbed sides, the ribs tapering top and bottom. The large gold embossed rosette on the lid is furnished with a greenish glass stone in the centre. This gold rosette represents the open lotus flower and the stone the seed vessel. The quatrefoils which surround the gold are alternated with lotus flowers distorted into human-like masks. Like so many of the flattened spherical boxes, the design on the lid is quite different from that on the bottom of the box. The leading feature of the design on the latter is not placed in the centre, and in that reminds us of some of the patterns to be found on watch cases of the sixteenth century. The tapering ribs form a suitable break between the designs on the lid and the box proper. Inside there is an incongruity in the fact that the spring only is embellished, while the rest of the interior is left in the rough. The rim is of *suaza*, an alloy of 6-carat gold and copper.

All the flattened spherical boxes are made in three pieces—the lid, the periphery or sides, and the bottom. Somewhat similar ribbed ware is found in Rajputana work.

FIG. 9



CHELPA (TOBACCO BOX)
FROM LOWER PERAK
OPEN



CLOSED

FIG. 10

CHELPA (Tobacco Box).

Diameter 73 mm. ($2\frac{7}{8}$ in.) From LOWER PERAK.

Mr. C. Wray's Collection.

Like the box illustrated in Fig. 9, it is furnished with different designs on lid and bottom. The gold filigree round the centre of the lid is not in keeping with the rest of the work and quite foreign to any Malay production, and altogether the ornamentation of the lid is poor. On the box proper the main feature of the design is eccentric, the whole floriation appearing to proceed from a point close to the rim, and forms a pair of upper and lower symmetrical scrolls. This type of tracery, like the eccentricity of the main feature, was common enough on sixteenth century watch cases, with this difference, that in the European work the upper and lower scrolls appear to emerge from a vase, while ultimately a centre rosette was inserted, which spoilt the whole design. The looping of the ends of the scroll is also met with in Punjab metal work, and may be found elsewhere.



Highly
conventionalised
SCROLL
on a sixteenth
century Watch
Case.
(*Britten's Old Clocks,*
2nd Edition.)



LOOPED SCROLLS
on a Sinhalese Brass
Dish.
(*Mr. Leonard Wray's Collection.*)



LOOPED SCROLLS
on Punjab Metal Work.
(*Indian Art Journal.*)

FIG. 10



CHELPA
FROM LOWER PERAK

FIG. 11

CHELPA (Tobacco Box).

Diameter 77 mm. (3 in.) From LOWER PERAK.

Mr. C. Wray's Collection.

The design on the lid is different from that on the box proper. The gold centre-piece of the lid is missing; the flower heads are joined together by an undulating thread which adds to the elegance of the design. The flower on the broad band of the bottom of the box is the same as the central flower on the box bottom Fig. 9.

FIG 11



CHELPA
FROM LOWER PERAK

CHELPA (Tobacco Box).

Diameter of Box, 72 mm. ($2\frac{7}{8}$ in.) From LOWER PERAK.

Mr. C. Wray's Collection.

A remarkably elegant and deftly executed design on the box proper of the same type as illustrated in Fig. 10. The centre-piece of the lid is missing. The different style of links in the chain make a pleasing contrast, a form of contrast found also in European chate-laines of the eighteenth century. In European chatelaines, however, the accessories (which consist, for the most part, of charms, dainty toys, seals, etc.) hang from the same ring as the chain does, which holds the watch case, so that the case is kept free from the dangling ornaments and takes its proper prominent position. Here the accessories (Chinese toilet articles, such as depilatory, tooth and ear pickers, nail cleaner, etc.) are attached to the same ring as the box, and hence interfere with our enjoyment of its beauty. The small circular links of the chain are also found in Ajmere (Rajputana) head ornaments. Dr. Hose informs me the Malays in Borneo are very fond of drawing a bright magenta coloured silk kerchief through the middle ring—the contrast between the colour of the kerchief and the white silver being very effective (See Fig. 135). The use of a triangular connecting piece between the large ring and the set of small chains is very wide-spread (See Henniker's "Gold and Silver Wares of Assam," Shillong, 1905, pl. ii.).

FIG. 12



CHELPA
FROM LOWER PERAK

FIG. 13

CHELPA (Tobacco Box).

Diameter 59 mm. ($2\frac{5}{16}$ in.)

Mr. W. H. Luning's Collection.

FIG. 13



CHELPA

FIG. 14

CHELPA (Tobacco Box).

Diameter 63 mm. ($2\frac{1}{2}$ in.)

Mr. W. H. Luning's Collection.

The lid is ornamented with gold filigree work (attached),
and the lid is made of *suaza* metal.

FIG. 14



CHELPA

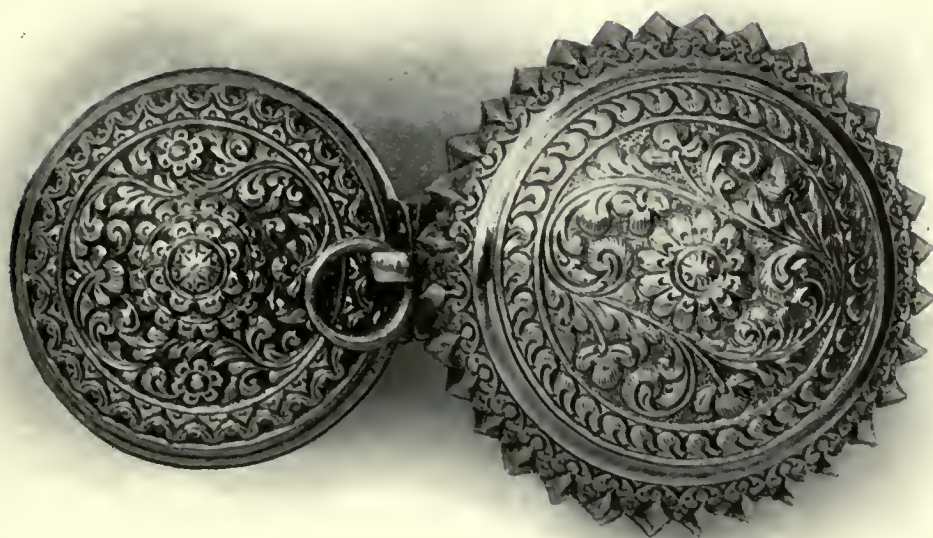
FIG. 15

CHELPA (Tobacco Box).

Diameter 74 mm. ($2\frac{5}{8}$ in.) From PERAK.

Mr. C. Wray's Collection.

FIG. 15



CHELPA

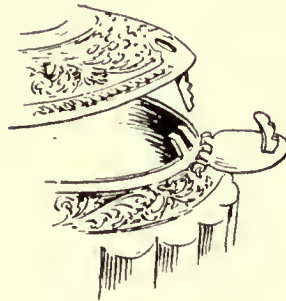
FIG. 16

CHELPA (Tobacco Box).

Diameter 83 mm. ($3\frac{1}{4}$ in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

A highly finished bold piece of work. The foliated scroll surrounding the centre-piece is similar to the scroll in Fig. 15. The crude crossed lines on the clasp on top indicate a missing ornament here.



CATCH AT BOTTOM

FIG. 16



CHELPA FROM NEGRI SEMBILAN

CHELPA (Tobacco Box.)

Diameter 75 mm. (3 in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

The folded leaf and node on the lid is a common form of ornamentation, being found in more or less modified form in Persia (Blue Tile of Samarkand, period of Timor, in Sarre's *Denkmaler Persischer Baukunst*, Berlin, 1901, 6te Lieferung), on many Mogul buildings in India, in Moorish buildings in Spain and to the westward in China, where it is described as sprays of peonies, and again nearer the home of the Malays in Borneo, where the natives liken it to the young leaves of the gambier plants or to "setting sun clouds before rain" ("Natives of Sarawak," by H. Ling Roth, I., 38). It is evidently a motive of many origins, but the one before us differs from the others in that the stem emerges from an ocrea-like point, the stem not being super-imposed upon another or growing out of another like the *Opuntia*. Compare also the design on the belt buckle (Fig. 102), the comparison being specially applicable to the design on the bottom of the box.

FIG. 17



CHELPA OPEN
FROM NEGRI SEMBILAN



CLOSED

CHELPA (Tobacco Box).

Diameter 77×70 mm. ($3 \times 2\frac{3}{4}$ in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

A fairly thick octagon box with convex lid and bottom, and with a square neck, well in keeping with the form of the box. The design on the lid is crude. The adornment on the bottom is similar to that known as the Chinese prunus trellis, with the intervening spaces filled in with the Chinese emblem for riches somewhat modified, being set in a square instead of in a circle. (See the Sirih leaf holder, Fig. 57.)

Octagon crystal and silver watch cases were common in West and Central Europe in the early part of the seventeenth century.

FIG. 18



CHELPA OPEN.
FROM NEGRİ SEMBILAN



CLOSED

FIG. 19

CHELPA (Tobacco Box).

Diameter 66 mm. ($2\frac{5}{8}$ in.) From NEGRI SEMBILAN.

Mr. W. H. Luning's Collection.

The adornment exhibits the same arrangement as in Fig. 14, with the centre leaf or floweret transformed into a grape-like ornament; the foliage is similar to that on pillow plates, Fig. 85, etc.

FIG. 20

CHELPA (Tobacco Box).

Diameter 66 mm. ($2\frac{5}{8}$ in.) From NEGRI SEMBILAN.

Mr. W. H. Luning's Collection.

Note the elaborate hinge wing:

FIG. 19



CHELPA
FROM NEGRI SEMBILAN

FIG. 20



CHELPA
FROM NEGRI SEMBILAN

FIG. 21

CHELPA (Tobacco Box). Back View.

Diameter 66 mm. ($2\frac{5}{8}$ in.) From NEGRI SEMBILAN.

Mr. W. H. Luning's Collection.

The design similar to that shown in Fig. 17, but with an apparently revolving centre, being the only example of this in any of the silverwork. These designs bear a strong resemblance to the Kenowit designs of Sarawak.

FIG. 22

CHELPA (Tobacco Box.) Front View.

Diameter 73 mm. ($2\frac{7}{8}$ in.) From NEGRI SEMBILAN.

Mr. W. H. Luning's Collection.

The four large leaves (?) are a modification of the flowerets shown on the belt buckles, Fig. 105.

It will be noted that every one of these boxes has a different hinge, in most cases the two wings of the same hinge being dissimilar, while the square neck is common to all with one exception.

FIG. 21



CHELPA
FROM NEGRI SEMBILAN

FIG. 22



CHELPA
FROM NEGRI SEMBILAN

FIG. 23

CHELPA (Tobacco Box).

Diameter 48×41 mm. ($1\frac{7}{8}$ in. $\times$ $1\frac{5}{8}$ in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

The various adornments on the lid and bottom as well as on the parallel sides are natural decoration, the spray of leaves and flowers (probably the peony) being evidently copied from nature and consequently considered unconventional according to our ideas, but being nevertheless a form of decoration very much followed on Chinese porcelain. The box is of unusually thick silver, and the work is in such high relief that at first sight it is taken for *appliqué* work, but it is of the usual punched order. Owing to wear it has lost its original sharpness. Its form, that of a flattened sphere, with the sides nicked in four places, forming panels, is common to Chinese snuff boxes; in fact both the form and decoration prove it to be Chinese. The late Mr. S. Addington had in his collection an early watch case (on a swivel stand) of a similar shape.



FIG. 24

CHELPA. (Tobacco Box).

Diameter 35 mm. ($1\frac{3}{8}$ in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

A little gem. The decoration is in low relief, and in shape resembles the type of Fig. 23.

FIG. 23



CHELPA
FROM NEGRI SEMBILAN

FIG. 24



CHELPA
FROM NEGRI SEMBILAN

CHINESE CASKET.

Diameter across flats 60 mm. ($2\frac{3}{8}$ in.). From TRINGANO.

Mr. C. Wray's Collection.

A very solid piece of silver.

FIG. 25



CHINESE CASKET
FROM TRINGANO

FIG. 26

CHINESE CASKET.

Diameter 59 mm. ($2\frac{5}{16}$ in).

Mr. W. H. Luning's Collection.

Like the casket, Fig. 25, it is a very solid piece of work.

FIG. 26



CHINESE CASKET

BATIL BER TUTOP

(Bowl for drinking water, with cover).

Height 178 mm. (7 in.) Diameter 171 mm. ($6\frac{3}{4}$ in.).

From LOWER PERAK.

Mr. C. Wray's Collection.

Richly ornamented. The contrast between the tapering ribs above and the floriated embellishment below is very good. Compare the tapering ribwork with that on the *chelpas*, Figs. 9 *et seq.*

This water-holder when in use was placed on a handkerchief on the palm of the hand and so offered to the drinker; inside floating on the water was a batil or bowl—the actual drinking cup.

FIG. 27



BATIL BER TUTOP
BOWL FOR DRINKING WATER, WITH COVER
FROM LOWER PERAK

FIG. 28

BATIL BER TUTOP (Large Bowl, with lid).

Diameter 178 mm. (7 in.) Height over all 190 mm. (7½ in.)

From PERAK.

Mr. W. H. Luning's Collection.

A very beautiful piece of work in high relief. The foliage appears to have some resemblance to Cutch work in having buds in the axils of the leaves. There is more than the usual amount of line work in the finish. There are two collars with aiglettes on the cover, but the lower one does not show in the illustrations.

FIG. 28



BATIL BER TUTOP (LARGE BOWL, WITH LID)
FROM PERAK



FIG, 29

BATIL BER TUTOP (Bowl, with cover).

Diameter 169 mm. ($6\frac{5}{8}$ in.) Height over all 184 mm. ($7\frac{1}{4}$ in.).

From PERAK.

Mr. W. H. Luning's Collection.

The rib work (if such it can be so called) is in low relief, showing transition between that of Figs. 27 and 28, and that of Fig. 40.

FIG. 29.



BATIL BER TUTOP (BOWL, WITH COVER)
FROM PERAK



FIG. 30

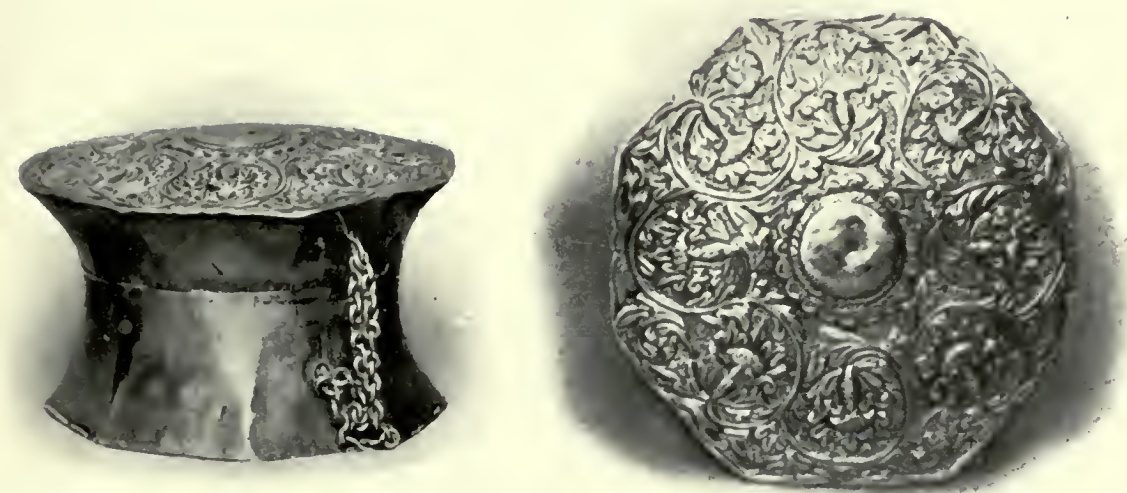
BEKAS KAPOR (Lime Box).

Height 47 mm. ($1\frac{7}{8}$ in.) From KINTA, LOWER PERAK.

Mr. C. Wray's Collection.

So-called "Palmette" design on cover, the box itself having a capstan form, with top and bottom merging into an octagon lid and base.

FIG. 30



BEKAS KAPOR (LIME BOX)
FROM KINTA, LOWER PERAK

CHIMBUL (Betel Nut Box). From KINTA, LOWER PERAK.

Diameter 105 mm. ($4\frac{1}{8}$ in.)

Mr. C. Wray's Collection.

A richly ornamented spherical casket, with a broad band of spiral foliation. In every round of the spiral there are three crockets, which are substantially different from the Cutch crockets. The adornment of the centre portion of the lid round the boss resembles that on the belt buckles, Figs. 94 *et seq.*, which represents the lotus pattern in Perak silverwork. The outer border appears to be made up of a series of flower pattern, and is therefore in a transition state, like so much of the art of Benin, where new forms were evolving out of primitive realistic representation (H. Ling Roth, "Great Benin," p. 234).



CUTCH SPIRAL

FIG. 31



CHIMBUL (BETEL NUT BOX)
FROM KINTA, LOWER PERAK

CHIMBUL (Betel Nut Box).

Diameter 95 mm. ($3\frac{3}{4}$ in.) From PERAK.

* *Mr. C. Wray's Collection.*

The spaces between the large rosettes are filled in with scroll work somewhat resembling similar work on the *chelpa* lid, Fig. 13.

FIG. 32



CHIMBUL
FROM PERAK

FIG. 33

CHIMBUL (Betel Nut Box).

Diameter 77 mm. (3 in.) From PERAK.

Mr. C. Wray's Collection.

The open lotus alternated with the side view of a flower.

FIG. 83



CHIMBUL
FROM PERAK

FIG. 34

CHIMBUL (Betel Nut Box).

Height 105 mm. ($4\frac{1}{8}$ in.) From LOWER PERAK.

Mr. C. Wray's Collection.

A somewhat similar arrangement to that in Fig. 33.
The central portion of the floweret is like that on Fig. 30.

FIG. 34



CHIMBUL
FROM LOWER PERAK

LADY'S TRINKET BOX.

Length 83 mm. ($3\frac{1}{4}$ in.) $\times$ 43 mm. ($1\frac{3}{4}$ in.)

From KINTA, LOWER PERAK.

Mr. C. Wray's Collection.

The ornamentation of the centre and sides and ends of the lid are in high relief in gold. The foil of blanks at the four corners is a satisfactory arrangement. The sides of the box itself have a very fine grained background; they are divided into five panels filled in with floral designs, the centre with a lotus, on either side a chrysanthemum (?) and in the second panels on each side of these an orchid blossom—all Chinese symbols, the orchid blossom being suggestive of a loving couple.

Dr. Hose informs me that a similar article has been beautifully copied by the Germans, but as it was in base metal the Borneo Malays would not have it.

FIG. 35



LADY'S TRINKET BOX
FROM KINTA, LOWER PERAK

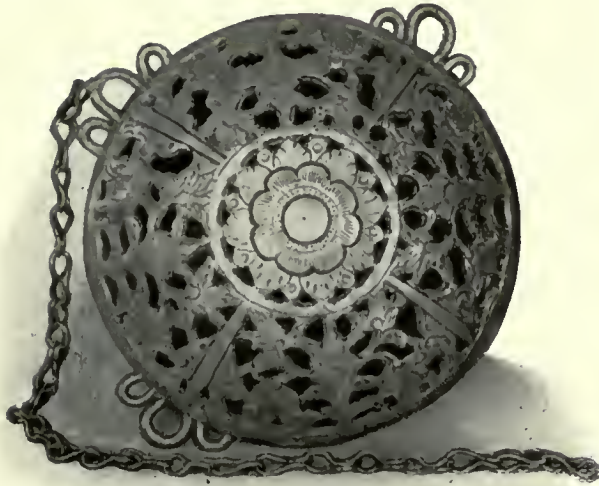
BEKAS BUNGAH (Suspended spherical openwork Casket).

Diameter 66 mm. ($2\frac{5}{8}$ in.) From LOWER PERAK.

Mr. C. Wray's Collection.

The side tassels are wanting. The perforations are punched out and are left in an unfinished state, as the Malays of the Peninsula do not use files with their silverwork, although they do so with woodwork. The casket is used for carrying the petals of the flowers of the *Michelia champaca*—a tree bearing sweet-scented, yellow, tulip-shaped flowers (Marsden); the flowers are frequently referred to in Malay poetry. The petals of the *Bunga malor*, a powerfully scented white jessamine, are also placed in such caskets.

FIG. 36



BEKAS BUNGAH
(SUSPENDED SPHERICAL OPENWORK CASKET)
FROM LOWER PERAK



FIG. 37

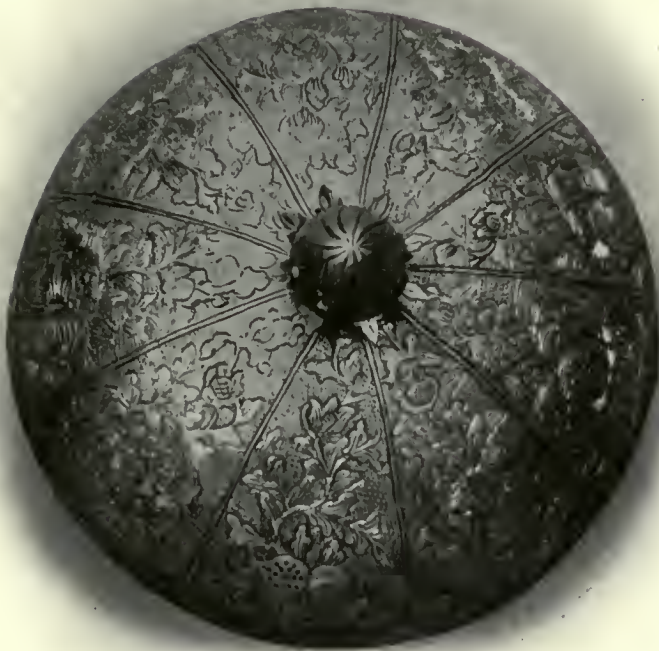
TUDONG MONGKO (Cup Cover).

Diameter 115 mm. ($4\frac{1}{2}$ in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

Very likely a copy of a Chinese cup cover or rice basin-cover.

FIG. 37



TUDONG MONGKO (CUP COVER)
FROM NEGRI SEMBILAN

FIG. 38

CHIMBUL (Betel Nut Box).

Diameter 89 mm. ($3\frac{1}{2}$ in.) From LOWER PERAK.

Mr. C. Wray's Collection.

The rims of the lid and of the bottom and the two openings are of very fine spiral wire.

FIG. 38



CHIMBUL (BETEL NUT BOX)

FROM LOWER PERAK

FIG. 39

CHIMBUL (Circular Betel Box).

Diameter 106 mm. ($4\frac{1}{8}$ in.)

Mr. W. H. Luning's Collection.

The decoration consists in placing alternately lotus flowers (top view) and another floweret (side view)—a not uncommon arrangement in this silverwork.

FIG. 39



CHIMBUL (CIRCULAR BETEL BOX)

FIG. 41

PETI (Small spherical box, with square suspending ring).

Diameter 30 mm. ($1\frac{3}{16}$ in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

FIG. 40

CHIMBUL.

Diameter 70 mm. ($2\frac{3}{4}$ in.) From SELANGOR.

Mr. C. Wray's Collection.

It is lacking in vigour, and gives one the impression that it has been made at an Art School, *i.e.*, not original work.

FIG. 41



PETI

(SMALL SPHERICAL BOX, WITH SQUARE SUSPENDING RING)
FROM NEGRI SEMBILAN

FIG. 40



CHIMBUL

FROM SELANGOR

FIGS. 42 AND 43

CHIMBUL (Betel Nut Boxes).
Height 73 mm. (3 in.) From TRINGANO.
Mr. C. Wray's Collection.

FIGS. 42 AND 43



CHIMBUL (BETEL NUT BOXES)
FROM TRINGANO

FIG. 44

TAMPAT KAPOR (Lime Box).

Height 108 mm. ($4\frac{1}{4}$ in.) From TRINGANO.

Mr. C. Wray's Collection.

Richly embellished lid and base. Siamese influence.

FIG. 45

TUDONG (Lid of Box set with a white stone).

Diameter 47 mm. $1\frac{3}{8}$ in. From Lower Perak.

Mr. C. Wray's Collection.

FIG. 44



TAMPAT KAPOR (LIME BOX)
FROM TRINGANO

FIG. 45



TUDONG
(LID OF BOX SET WITH A WHITE STONE)
FROM LOWER PERAK

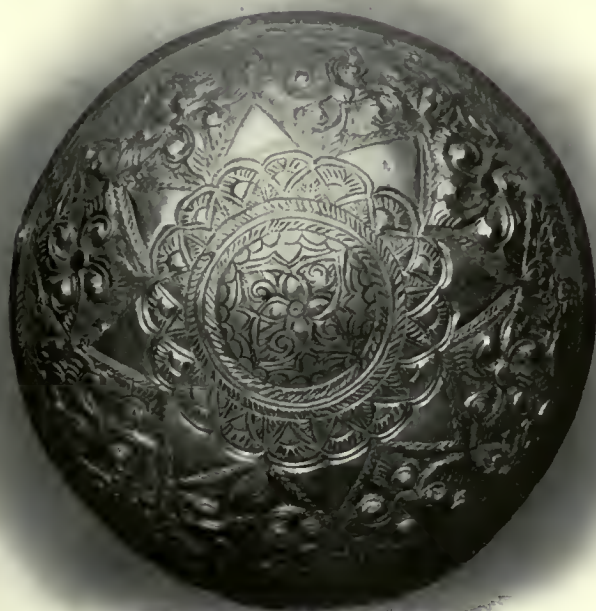
CHIMBUL (Betel Nut Box).

Diameter 88 mm. ($3\frac{1}{2}$ in.) From PERAK.

Mr. C. Wray's Collection.

The centre and surrounding design is similar to that on the outside decoration of the *batil* illustrated in Fig. 68. It is also found in Borneo and apparently in Ceylon. It has been likened to the swastika.

FIG. 46

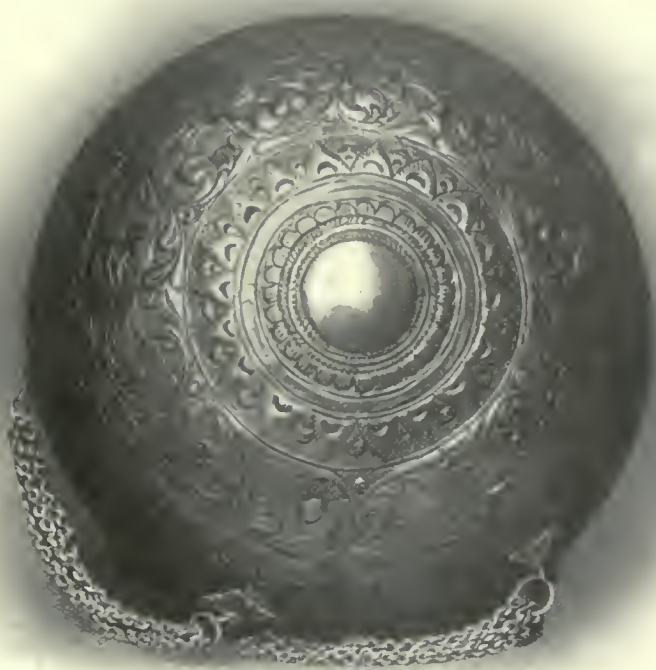


CHIMBUL (BETEL NUT BOX)
FROM PERAK

FIG. 47

CHIMBUL (Betel Nut Box).
Diameter 108 mm. ($4\frac{1}{4}$ in.) From PERAK.
Mr. C. Wray's Collection.

FIG. 47



CHIMBUL
FROM PERAK

FIG. 48

CHELPA (Tobacco Box).

Diameter 150 mm. ($5\frac{7}{8}$ in.)

Once the property of Mumin Yang Di Petuan, Sultan of Brunei, now in the possession of Dr. Chas. Hose. A very solid piece of silver, with the ornamentation highly conventionalised. The floweret design has almost changed into that of a butterfly.



DESIGN ON THE CATCH
AT BOTTOM.

FIG. 48



CHELPA (TOBACCO BOX)

FIG. 49

BEKAS MINIAK (Scented Coco-nut Oil Box).

Part of a Toilet Set.

Diameter 51 mm. (2 in.) From LOWER PERAK.

Mr. C. Wray's Collection.

The ball has a loose collar.

FIG. 49



BEKAS MINIAK (WITH TOP VIEW ENLARGED)
FROM LOWER PERAK

70 1110
Amoy 1110

FIG. 50

CHIMBUL.

Height 67 mm. ($2\frac{5}{8}$ in.)

Mr. C. Wray's Collection.

Open lotus pattern on top.

FIG. 50



CHIMBUL

FIG. 51

CHIMBUL. Top View.

Diameter 49 mm. ($1\frac{15}{16}$ in.)

Mr. W. H. Luning's Collection.

FIG. 52

TAMPAT KAPOR (Small Lime Box).

Height 28 mm. ($1\frac{1}{8}$ in.) From KINTA, PERAK.

Mr. C. Wray's Collection.

Possibly a salve box for holding a corrective to put on lips which have been made sore by antimony. In the centre of the lid is the Chinese seal character for Shou, or Longevity, surrounded by the conventional peony. Without this pleasing decoration the article reminds us of the English Court counter boxes of the sixteenth and seventeenth century.

FIG. 51



CHIMBUL TOP VIEW

FIG. 52



TAMPAT KAPOR (SMALL LIME BOX)

FROM KINTA, PERAK

FIG. 53

CHIMBUL (Box).

Diameter 61 mm. ($2\frac{3}{8}$ in.) From PERAK.

Mr. C. Wray's Collection.

FIG. 54

DISC.

Diameter 70 mm. ($2\frac{3}{4}$ in.) From PAHONG.

Mr. C. Wray's Collection.

FIG. 53



CHIMBUL (Box)
FROM PERAK

FIG 54



Disc
FROM PAHONG

FIG. 55

FANCY BOX.

Diameter of face 47 mm. ($1\frac{13}{16}$ in.) From TRINGANO.

Mr. C. Wray's Collection.

Pattern similar to that on Figs. 61, 105, and 107.

FIG. 56

CHINESE CASKET.

Height 57 mm. ($2\frac{1}{4}$ in.)

Mr. C. Wray's Collection.

A similar design in panels on belt buckle, Fig. 99.



DESIGN ON BOTTOM OF THE CASKET.

FIG. 55



FANCY BOX
FROM TRINGANO

FIG. 56



CHINESE CASKET

FIG. 57

BEKAS SIRIH (Sirih-leaf Holder.)

Height 133 mm. ($5\frac{1}{4}$ in.) From KINTA, LOWER PERAK.

Mr. C. Wray's Collection.

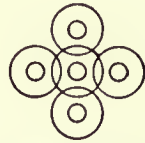
A flat tapering hexagon vessel, with vandyked upper rim. It is made out of one piece of silver soldered together at the back down the middle; the bottom is a separate piece soldered on. The pattern at first sight reminds one of Saracenic work, but similar diaper is found on Chinese porcelain, and it most probably represents a form of the Chinese emblem for riches, with the outer outline omitted and worked up into a pattern. The pattern is however not laid on regularly, being slightly out of the vertical. The curved top edge is a bold line, and with the accompanying encircling bands produces a variation complementary to the stiffening of the sides. Hesse-Warteg (Siam, Leipzig, 1899, p. 103) shows a Siamese holder, with similar vandyked top, but this top outline is not uncommon, and partakes somewhat of the Thibetan mitre-shaped pattern.



CHINESE EMBLEM
FOR RICHES.



MALAY FORM.



SAME FORM AS PRODUCED
ON THE HOLDER.

FIG. 57



BEKAS SIRIH (SIRIH-LEAF HOLDER)

FROM KINTA, LOWER PERAK

BEKAS SIRIH (Sirih-leaf Holder).

Height 115 mm. ($4\frac{1}{2}$ in.) From LOWER PERAK.

Mr. C. Wray's Collection.

A singular device, differing on back and front, the design on the lower portion of the front resembling Dyak work.

The upper portion of the device is more set and is more in keeping with the parallel lined flowers on the back. The leaves on the back have been likened to yam leaves. In some parts the lines have been punched too deep and let daylight through. Altogether while it is a bold design, the workmanship is crude and rough throughout. According to Malay opinion it is a very old piece of work.

FIG. 58



BEKAS SIRIH (SIRIH-LEAF HOLDER)
FROM LOWER PERAK

FIG. 59



BACK VIEW OF FIG. 58

BEKAS SIRIH (Sirih-leaf Holder).

Height 108 mm. ($4\frac{1}{4}$ in.) From LOWER PERAK.

Mr. C. Wray's Collection.

It is of the usual flat shape with round-edged mouth, decorated with fluted sides (front and back), the flutings being filled in with foliated scrolls bearing a fruit or bud. The rims at top and bottom are fixed on, otherwise it is in one piece of silver.

FIG. 60



BEKAS SIRIH
FROM LOWER PERAK

FIG. 61

BEKAS SIRIH (Sirih-leaf Holder).
Height 65 mm. ($2\frac{1}{2}$ in.) From PERAK.
Mr. L. Wray's Collection.

Compare with design of Figs. 55, 105, and 107.

FIG. 61



BEKAS SIRIH
FROM PERAK

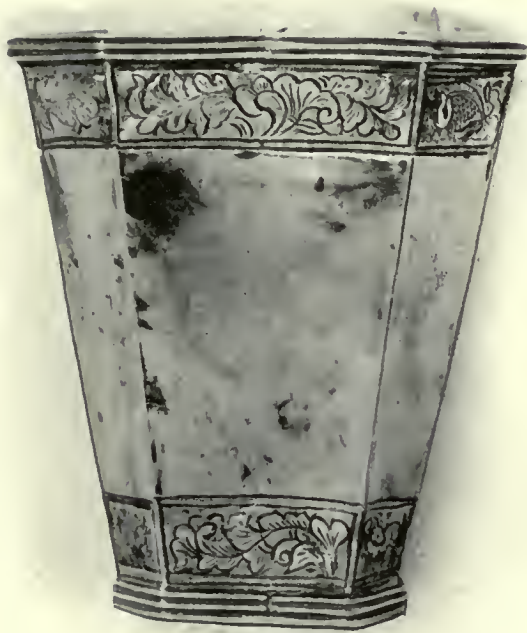
FIG. 62

BEKAS SIRIH (Sirih-leaf Holder).

Height 81 mm. ($3\frac{3}{8}$ in.)

Mr. C. Wray's Collection.

FIG. 62



BEKAS SIRIH

PERING (Saucer).

Diameter 123 mm. ($4\frac{7}{8}$ in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

In the centre a lotus symbol* surrounded by Chinese ornamentation consisting of thirteen conventionalised bats. Crenelated edge.

* According to Grunwedel's "Buddhistische Kunst" (Berlin, 1893, p. 19).

FIG. 68



PERING (SAUCER)
FROM NEGRI SEMBILAN

FIG. 64

PERING (Saucer).

Diameter 114 mm. ($4\frac{1}{2}$ in.) From PERAK.

Mr. C. Wray's Collection.

Most likely Chinese.

FIG. 64



PERING
FROM PERAK

FIG. 65

PERING (Saucer).

Diameter 113 mm. ($4\frac{5}{8}$ in.) From PERAK.

Mr. C. Wray's Collection.

Most likely Chinese.

FIG. 65



PERING
FROM PERAK

FIG. 66

BATIL (Bowl).
Diameter 85 mm. ($3\frac{3}{8}$ in.) From NEGRI SEMBILAN.
Mr. C. Wray's Collection.

FIG. 66



BATIL (Bowl)

FIG. 67

BATIL (Bowl).
Diameter 90 mm (3½ in.) From PERAK.
Mr. C. Wray's Collection.

FIG. 67



BATIL
FROM PERAK

FIG. 68

BATIL (Bowl).

Diameter 108 mm. ($4\frac{1}{4}$ in.) From PERAK.

Mr. C. Wray's Collection.

The border consists of a series of Swastika-like forms, similar to those on *chimbul*, Fig. 46. The border is provided at intervals with punched pendants, similar to a carved pendent embellishment, A, on a Malay coco-nut spoon in the same collection. This pendant (if such it can be called) is the reverse of a design, B, on some ceiling decoration at Dodantale, Ceylon (Coomaraswamy's "Mediaeval Sinhalese Art," Lond., 1909, p. 107). Curiously enough, on the coco-nut carving there is another pendant, C, similar to one D of a series on the archway soffits of the Jami Masjid, Fathpur Sikri, near Agra, India (*Jour. Ind. Art*, viii., 1899, Apr., No. 99).

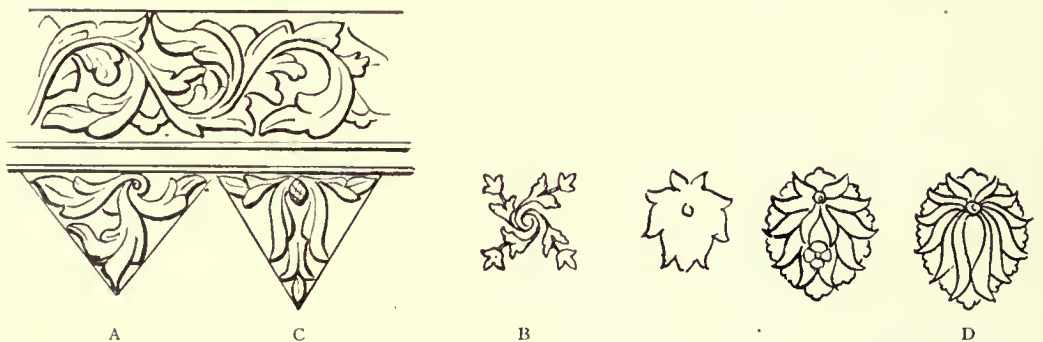


FIG. 68



BATIL
FROM PERAK

FIG. 69

BATIL (Bowl).
Diameter 102 mm. (4 in.)
Mr. C. Wray's Collection.

FIG. 69



BATIL

FIG. 70

BATIL (Bowl).

Diameter 92 mm. ($3\frac{5}{8}$ in.) From PERAK.

Mr. C. Wray's Collection.

FIG. 70



BATIL
FROM PERAK

FIG. 71

BATIL (Bowl).

Diameter 95 mm. ($3\frac{3}{4}$ in.) From PERAK.

Mr. C. Wray's Collection.

FIG. 71



BATIL
FROM PERAK

FIG. 72

BATIL (Bowl).

Diameter 124 ($4\frac{7}{8}$ in.) From LOWER PERAK.

Mr. C. Wray's Collection.

The design on the bottom is evidently a not very remote representation of the chrysanthemum, as at once seems obvious if we compare it with conventional chrysanthemums depicted on Chinese porcelain. On the other hand, the elegant border is considered typical Malay both in the Peninsula and in Borneo.



CHRYSANTHEMUM ON PORCELAIN
VASE
(Bushell, *Chinese Art*, II.,
Fig. 29)



CHRYSANTHEMUM ON EGG SHELL
PLATE
(Cosimo Monkhouse, *Chinese Porcelain*,
Plate IX.)

FIG 72



BATIL
FROM LOWER PERAK



OUTER RIM OF ABOVE BATIL

FIG. 73

BATIL (Bowl).

Diameter 95 mm. ($3\frac{3}{4}$ in.) From PERAK.

Mr. C. Wray's Collection.

FIG. 73



BATIL
FROM PERAK



FIG. 74

RICE MEASURER.

Diameter 90 mm. ($3\frac{9}{16}$ in.) From PERAK.

Mr. C. Wray's Collection.

This is an imitation, in silver, of the coco-nut shell rice measurer in common use. Only rich merchants use the silver article.

FIG. 74



RICE MEASURER
FROM PERAK



PINGGAN (Circular Dish).

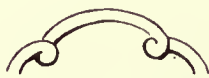
Diameter 260 mm. (10½ in.) From LOWER PERAK.

Mr. C. Wray's Collection.

A very tasteful piece of work. The eight-petalled design in the centre is probably a survival of the frame of the eight Taoist emblems common to Chinese decorative art. The arrangement of four alternate blank and decorated panels is somewhat similar to that depicted in the belt buckle, Fig. 99. The flange is decorated with two distinct designs, which arrangement according to prevailing European notions is wrong; nevertheless, this arrangement gives the dish an additional charm. The border, which at first sight bears a marked resemblance to the rococo style of the Louis Quatorze period, has most probably its origin in the development of the borders of ordinary panels, from the various sections being made to overlap and then to reverse alternately.



1. First deviation from the double line plain round, or oval, border, making bends or indents. A very common form in India, China, etc.



2. The border twisted at the indents. From panel on door, Amritsar, India.



3. The border broken up.



4. The broken portions reversed, giving the border the rococo appearance.

Both the third and fourth forms are shown on one and the same border surrounding the panel on a jewelled vase in Dr. Burchell's "Chinese Art," II., Fig 110.

FIG. 75



PINGGAN (CIRCULAR DISH)
FROM LOWER PERAK

FIG. 76

PINGGAN (Circular Dish).

Diameter 178 mm. (7 in.)

From SELANGOR, but probably PERAK work.

Mr. C. Wray's Collection.

A very elegant design.

FIG. 76



PINGGAN

FROM SELANGOR, BUT PROBABLY PERAK WORK

FIG. 77

PINGGAN (Circular Dish).

Diameter 165 mm. ($6\frac{1}{2}$ in.) From KINTA, LOWER PERAK.

Mr. C. Wray's Collection.

The decoration on the flange is decidedly due to Siamese influence; on the other hand, Werner V. Hoerschelmann figures ("Die Entwicklung der alt-Chinesischen Ornamentik," Leipzig, 1907, Pl. 27) an archaic Chinese dish with a very similar outside edge. The background of the flange is very finely grained.

FIG. 77



PINGGAN
FROM KINTA, LOWER PERAK

FIG. 78

PINGGAN (Circular Dish).

Diameter 198 mm. ($7\frac{3}{4}$ in.) From PERAK.

Mr. C. Wray's Collection.

The flange edge is similar to that illustrated in Fig. 77. The flower or fruit pattern is by the Malays called the pine-apple pattern, but in all probability it is only one of the many derivatives of a flower as explained in the Introduction. However that may be, the whole design is so pleasing that one can hardly imagine anything better.

FIG. 78



PINGGAN
FROM PERAK

FIG. 79

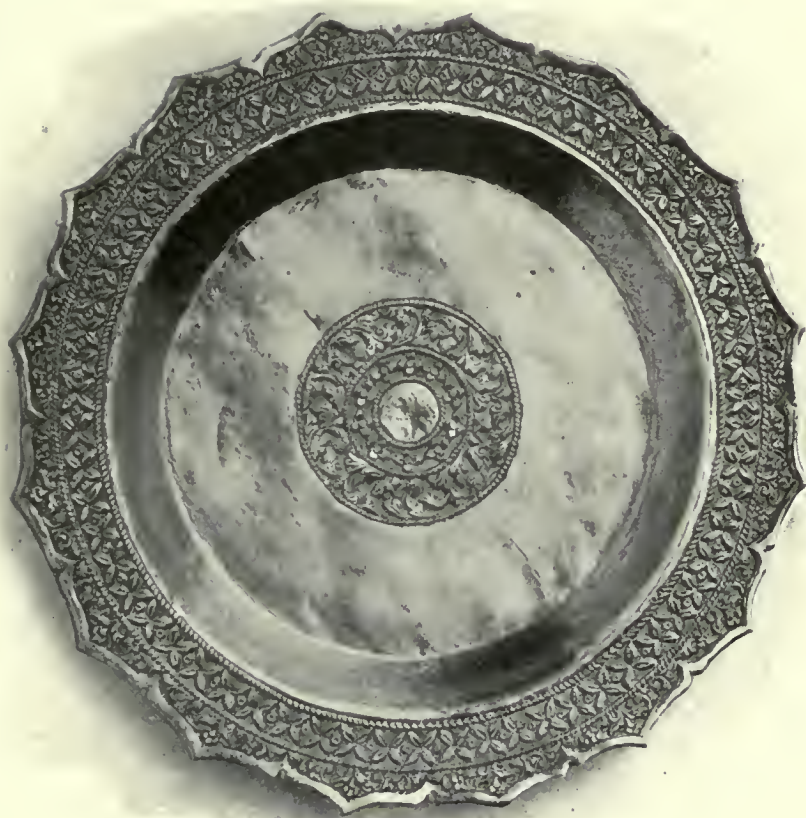
PINGGAN (Circular Dish.)

Diameter 184 mm. ($7\frac{1}{4}$ in.) From TRENGANU TOWN.

Mr. C. Wray's Collection.

The outside edge is Chinese, and the band of apparent crosses on the flange is probably another form of the Chinese emblem for riches, as explained under the heading of Fig. 57.

FIG. 79



PINGGAN
FROM TRENGANU TOWN

PINGGAN (Circular Dish).

Diameter 178 mm. (7 in.) From PERAK.

Mr. C. Wray's Collection.

The series in the border has the appearance of being made up of a bud, a thistle, and a shamrock, but the seeming thistle is merely another modification of the usual side view of the floweret, and is a good example of the modification which the Malays introduce into their decorative work.

FIG. 80



PINGGAN
FROM PERAK

BUNTAL (Pillow-end Plate.)

Length 165 mm. $\times$ 70 mm. ($6\frac{1}{2}$ in. $\times$ $2\frac{3}{4}$ in.)

From PERAK.

Mr. C. Wray's Collection.

The floral ornamentation resembles Cutch work, but the petals of the flowerets are here more indented.

Pillows round and oval in diameter are a great feature in Malay households and are largely in evidence at Malay weddings, being used to show off the wealth of the parties. So much is this the fashion, that those who have not a sufficiency borrow for the occasion. A pile of pillows shown endwise, with the bright plate of silver sewn on to the ends, is a very pretty sight.

FIG. 81



BUNTAL (PILLOW-END PLATE)

FROM PERAK

FIG. 82

BUNTAL (Pillow-end Plate).

Length 170 mm. $\times$ 70 mm. ($6\frac{11}{16}$ in. $\times$ $2\frac{3}{4}$ in.) From PERAK.

Mr. C. Wray's Collection.

The border is of the same pattern as that of Fig. 83. It is probable that had the centre-piece trespassed on to the border the design would have been improved. If the plate be held lengthways vertically (either end up) it will be seen that the floral design on either side of the centre-piece has some resemblance to the designs of the brocaded vestments worn by the priesthood in the Middle Ages, as depicted by Rubens and others, and as the art of embroidery was admittedly introduced from the East, the comparison is not irrelevant.

FIG. 82



BUNTAL
FROM PERAK

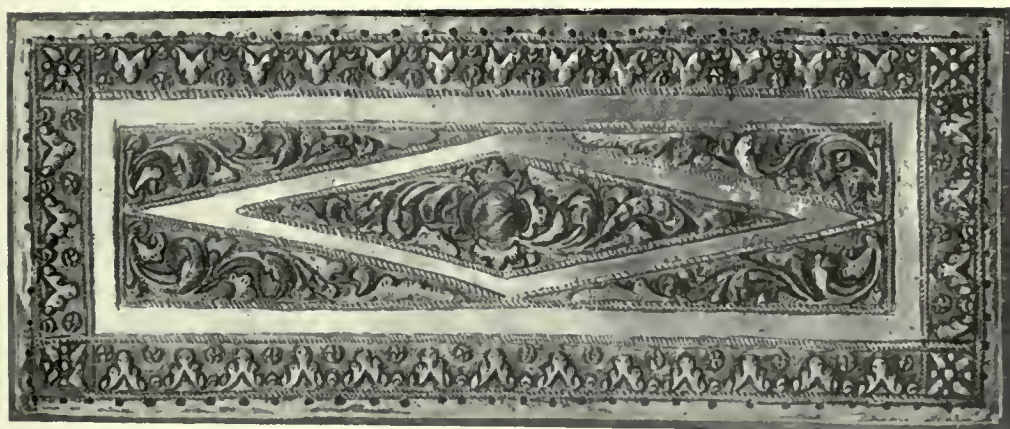
BUNTAL (Pillow-end Plate).

Length 165 mm. $\times$ 67 mm. ($6\frac{1}{2}$ in. $\times$ $2\frac{5}{8}$ in.) From PERAK.

Mr. C. Wray's Collection.

The central boss is quite unusually divided, in so far as Malay work is concerned, and may perhaps be an unconscious representation of the Taoist symbol *Yang-Ying*, omitting the eyes. An elegant and finished piece of work.

FIG. 83



BUNTAL
FROM PERAK

FIG. 84

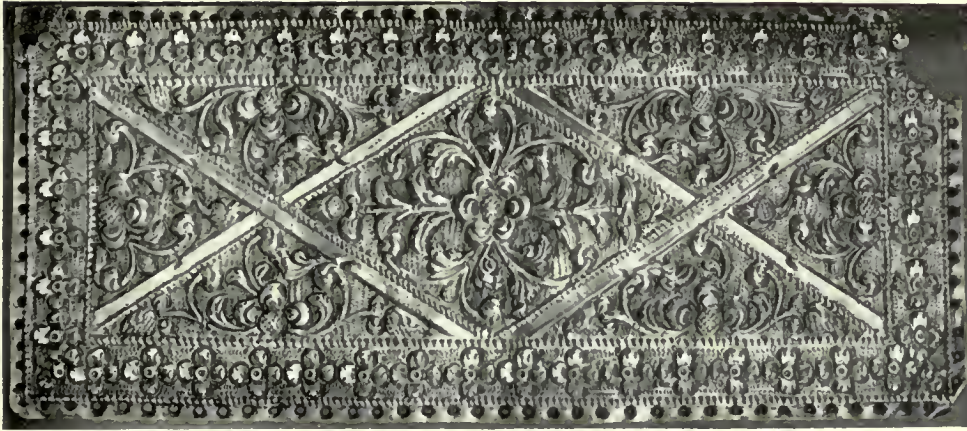
BUNTAL (Pillow-end Plate).

Length 164 mm. $\times$ 70 mm. ($6\frac{3}{8}$ in. $\times$ $2\frac{3}{4}$ in.) From PERAK.

Mr. C. Wray's Collection.

Design with floral border; the panel is segmented by diagonal lines, the severeness of which reacts on the design, which is a finished and attractive one. The craftsman has made an error in setting out the border flowers, and they do not meet correctly at the corners. Only one side of the diagonal lines is beaded. The background appears to be grained by a special punch, leaving this sort of impress, viz., oooo.

FIG. 84



BUNTAL
FROM PERAK

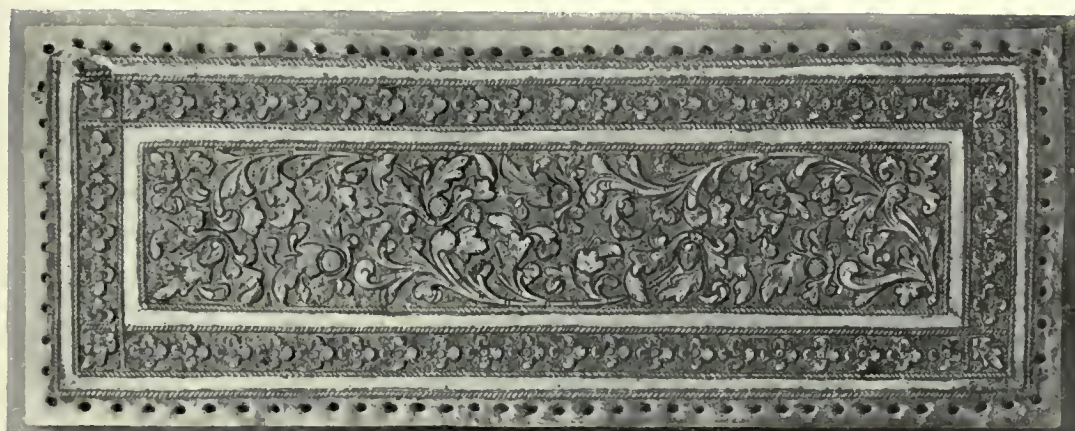
BUNTAL (Pillow-end Plate).

Length 176 mm. $\times$ 68 mm. ($6\frac{1}{8}$ in. $\times$ $2\frac{5}{8}$ in.) From PERAK.

Mr. C. Wray's Collection.

A similar conventional border to that of Fig. 84, more carefully put on. The free design in the panel is good, but wanting in a certain central boldness.

FIG. 85



BUNTAL
FROM PERAK

FIG. 86

BUNTAL (Pillow-end Plate).

Length 6 in. $\times$ $3\frac{3}{8}$ in. CHINESE.

From Ling Roth's "Natives of Sarawak," I., 134.

Dr. Chas. Hose's Collection.

Compare the animal forms figured in the long central panel with those in Figs. 87 and 110.

FIG. 86



BUNTAL
CHINESE

FIG. 87

BUNTAL (Pillow-end Plate).
Length 162 mm. ($6\frac{3}{4}$ in.) - CHINESE.
Mr. W. H. Luning's Collection.

FIG. 87



BUNTAL
CHINESE

FIG. 88

BUNTAL (Octagon Pillow-end Plate.)
Diameter 88 mm. ($3\frac{1}{2}$ in.) From PERAK.
Mr. C. Wray's Collection.

FIG. 88



BUNTAL
FROM PERAK

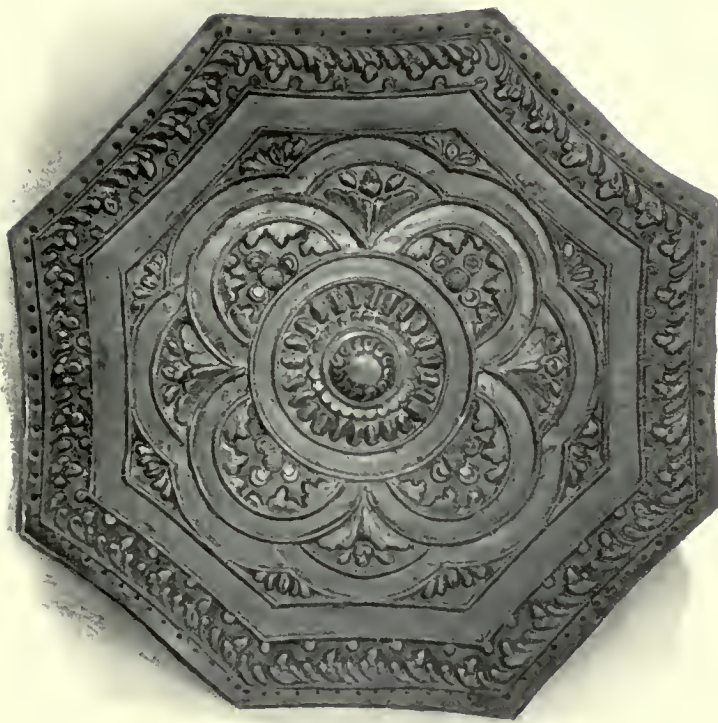
BUNTAL (Octagon Pillow-end Plate).

Diameter 113 mm. ($4\frac{1}{2}$ in.) From PERAK.

Mr. C. Wray's Collection.

Not a very usual design—plates or plaques (perhaps originally petals of a flower) overlapping. In the British Museum there is a sixteenth century Morse from Sienna with similar device. The border pattern is a common one, and is found in Siam, Java, and elsewhere. The three-leaved flowerets in the four panels immediately surrounding the central lotus panel appear to be similar to Cutch work.

FIG. 89



BUNTAL (OCTAGON PILLOW-ENDO PLATE)
FROM PERAK

FIG. 90

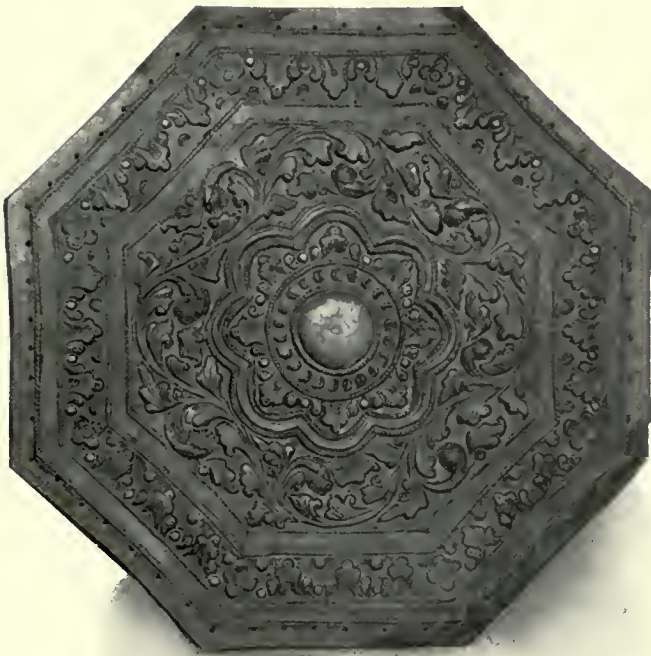
BUNTAL (Octagon Pillow-end Plate).

Diameter 102 mm. (4 in.) From PERAK.

Mr. C. Wray's Collection.

The rounded angles of the small central panel soften this portion as compared with the somewhat hard lines of the centre of the panel in Fig. 88.

FIG. 90



BUNTAL
FROM PERAK

FIG. 91

BUNTAL (Octagonal Pillow-end Plate).

Diameter 108 mm. ($4\frac{1}{4}$ in.)

Dr. Chas. Hose's Collection.

Chinese design and make; purchased in the Bazaar, Baram,
Sarawak.

FIG. 91



BUNTAL (OCTAGONAL PILLOW-END PLATE)

FIG. 92

SILVER PLATE for Chinese Neck Rest.

Length 85 mm. ($3\frac{3}{8}$ in.)

Dr. Chas. Hose's Collection.

FIG. 92



SILVER PLATE (FOR CHINESE NECK REST)

PERFORATED BORDER.

Length of piece illustrated 140 mm. ($5\frac{1}{2}$ in.) Length of
whole piece 236 mm. ($9\frac{1}{4}$ in.) From PERAK.

Mr. C. Wray's Collection.

The floweret on the left is double—an unusual form in its completion, but recalling the Cutch flowerets, of which, however, one seldom sees more than two-thirds depicted. The perforated borders are attached to the miniature matrasses, on which the kriss is placed in a Malay gentleman's house. For details see text to Fig. 141.

FIG. 93



PERFORATED BORDER
FROM PERAK

PINDING (Belt Buckle.)

196 mm. $\times$ 113 mm. ($7\frac{3}{4}$ in. $\times$ $4\frac{1}{2}$ in) From PERAK.

Mr. C. Wray's Collection.

The centre design consists of broken rays slightly similar to those in the centre of the *chimbul*, Fig. 34, and is a good example of the open lotus flower pattern as found on Perak work.

FIG. 94



PINDING (BELT BUCKLE)
FROM PERAK

FIG. 95

PINDING (Belt Buckle).

Length 210 mm. ($8\frac{1}{2}$ in.)

Mr. W. H. Luning's Collection.

The centre design is similar to that on casket, Fig. 31, and belt buckle, Fig. 94, but modified. The flowerets in the spandrils are beautifully executed in high and sharp relief.

FIG. 95



PINDING

FIG. 96

PINDING (Belt Buckle).

Length 245 mm. ($9\frac{11}{16}$ in.)

Mr. C. Wray's Collection.

The designs in the spandrils are not exactly the same in both, there being a so-called "pine-apple" figure in the top left-hand corner not represented in the top right-hand corner.

FIG. 96



PINDING

FIG. 97

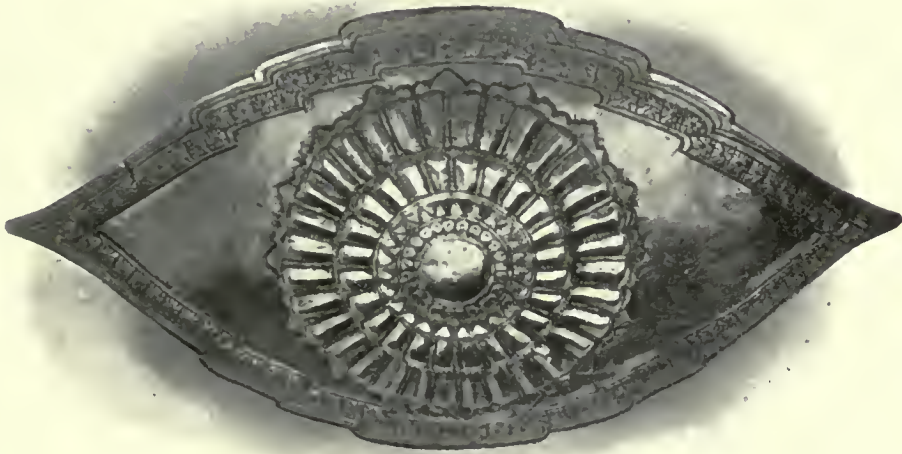
PINDING (Belt Buckle).

Length 184 mm. ($7\frac{1}{4}$ in.)

Mr. W. H. Luning's Collection.

The centre design is a modification of those illustrated in the previous Figs.

FIG. 97



PINDING

FIG. 98

PINDING (Belt Buckle).

Length 159 mm. (6 $\frac{1}{4}$ in.)

Mr. W. H. Luning's Collection.

The centre design is a modification of that illustrated in Fig. 97. The broad border is similar to that on Fig. 79 and on the cast brass box from Brunei, Fig. 151.

FIG. 98



PINDING

FIG. 99

PINDING (Belt Buckle).

140 mm. × 84 mm. ($5\frac{1}{2}$ in. × $3\frac{3}{8}$ in.) Probably NEGRI SEMBILAN,
but not from Perak.

Mr. C. Wray's Collection.

Chinese design in the panels of the centre and Chinese in the
spandrils; also Chinese bat emblem above and below the centre
design.

The design in the alternate panels is similar to that in panels in
Fig. 56.

FIG. 99



PINDING

PROBABLY NEGRI SEMBILAN, BUT NOT FROM PERAK

FIG. 100

PINDING (Belt Buckle).

Length 153 mm. (6 in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

FIG. 100



PINDING
FROM NEGRI SEMBILAN

FIG. 101

PINDING (Belt Buckle).

Length 139 mm. ($5\frac{1}{2}$ in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

The design is an elaboration of that in Fig. 100, with the panels alternatively filled in with an unconventional spray of Chinese design. By this means the plain panels are thrown up and give the buckle the appearance of being jewelled.

FIG. 101



PINDING
FROM NEGRI SEMBILAN

PINDING (Belt Buckle).

173 mm. × 102 mm. ($6\frac{13}{16}$ in. × 4 in.) From PERAK.

Mr. C. Wray's Collection.

A convex medallion with a design within a design, the one being an echo of the other, with conventional tendrils which differ from the usual form in the opuntia-like growth. A rich piece of work in which the general design is much superior to the edges, which a more cultivated designer would probably have softened.

The floweret in the spandrils of the outer design, and in the four corners of the inner design, is very similar to that on some weapons from Gwalior (N.W. Provinces of India) in the Victoria and Albert Museum ; in seventeenth century Mogul work, and also like a form from Agra. (See notes and illustrations to Fig. 68.)

FIG. 102



PINDING
FROM PERAK

PINDING (Belt Buckle.) Silver, gold-coated.

Length 164 mm. ($6\frac{7}{8}$ in.) From PAHONG.

Mr. C. Wray's Collection.

The design is very similar to that of Fig. 102, but more elaborated and with some of the patterns reversed, and hence with the iris form still more unravelled.

FIG. 103



PINDING
FROM PAHONG

FIG. 104

PINDING (Belt Buckle).

Length 229 mm. (9 in.) From PAHONG.

Mr. W. H. Luning's Collection.

The design, which is very beautiful, is a modification of those illustrated in Figs. 102 and 103, but more finished and with a broad border.

FIG. 104



PINDING
FROM PAHONG

FIG. 105

PINDING (Belt Buckle.)

Length 156 mm. ($6\frac{3}{8}$ in.)

Mr. C. Wray's Collection.

A further modification of the design in Fig. 102; the floweret in the centre panel has assumed quite a new form, and considerable modification is observable in the shape of the tendrils.

FIG. 105



PINDING

FIG. 106

PINDING (Belt Buckle).

Length 195 mm. ($7\frac{11}{16}$ in.)

Mr. W. H. Luning's Collection.

Much rubbed.

This is copper gilt, but is placed here to show the further development of the pattern illustrated in Fig. 105.

FIG. 106



PINDING

FIG. 107

PINDING (Belt Buckle).

Length 175 mm. ($6\frac{7}{8}$ in.) From PERAK.

Mr. C. Wray's Collection.

The general design is similar to that on some of the preceding buckles, but restricted in area and provided with a deeper border. The original form of design has almost completely disappeared.

FIG. 107



PINDING
FROM PERAK

FIG. 108

PINDING (Belt Buckle), with Gold Centre-piece.

Length 152 mm. (6 in.) From PERAK.

Mr. C. Wray's Collection.

FIG. 108



PINDING
FROM PERAK

PINDING (Small Belt Buckle).

Length 92 mm. ($3\frac{5}{8}$ in.) From PERAK.

Mr. C. Wray's Collection.

Chinese design throughout. The difference in the ornamentation of the centre and the panels, both in design and execution, gives it a special charm.

FIG. 109



PINDING
FROM PERAK

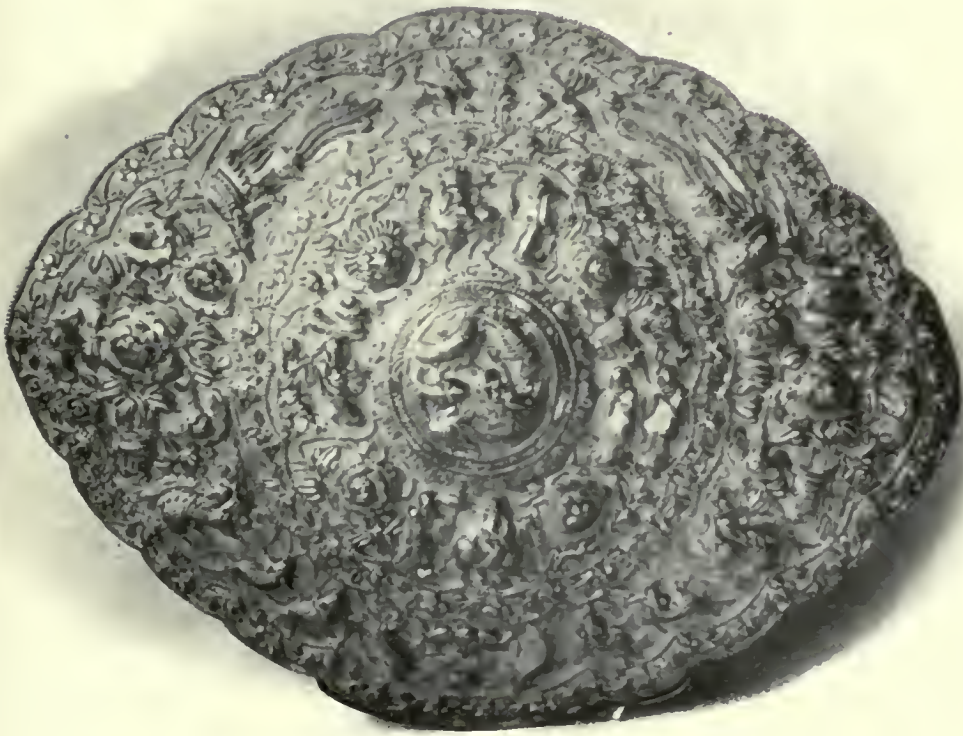
BELT BUCKLE, made into a Box Lid.

Length 160 mm. ($6\frac{5}{8}$ in.) CHINESE.

Dr. Chas. Hose's Collection.

The design, if such it can be called, is made up of phoenix, fish, flowers, etc., lively little pieces in which the Chinese delight and in the production of which they excel. The borders are neat, but the whole dazzles rather than impresses, wanting as it does in cohesion. See Figs. 86 and 87.

FIG. 110



PINDING

(BELT BUCKLE MADE INTO A BOX LID)

CHINESE

FIG. 111

Illustration showing the way the Belt (or Waist) Buckles
are attached to the Belts.

In the upper one the hook is on the right-hand side,

Mr. C. Wray's Collection.

The lower one is hooked on the left-hand side.

Mr. L. Wray's Collection.

FIG. 111

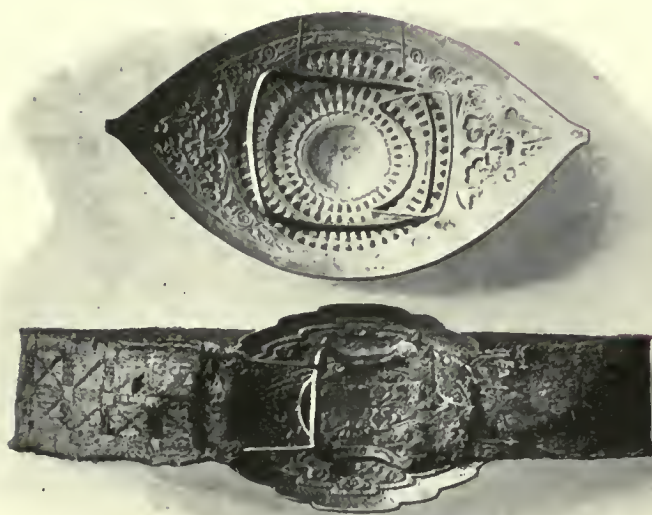


ILLUSTRATION SHOWING THE WAY THE BELT (OR WAIST)

BUCKLES ARE ATTACHED TO THE BELTS

CHINESE SQUARE BELT BUCKLE.

Diameter across Flats 63×67 mm. ($2\frac{1}{2}$ in. $\times$ $2\frac{5}{8}$ in.)

Mr. W. H. Luning's Collection.

The centre-piece is a gold inset, in design and workmanship similar to that of Fig. 26, but the delicate borders remind one of the silver headdresses worn by Chinese brides.

FIG. 112



CHINESE SQUARE BELT BUCKLE

NIOR (*i.e.*, Coco-nut.) Special Box.
Diameter 133 mm. ($5\frac{1}{4}$ in.) From PERAK.
Mr. C. Wray's Collection.

The box is made in two pieces, the joint being hidden by the plaited band. A crude piece of work, which in spite of its crudeness does not violate good taste. It is used for holding lime juice; also for ceremonial use at the first shaving of little boys' heads and at ear piercing; also for enclosing a lock of hair of a bride at a wedding, after which it is buried under a banana tree, presumably for good luck.

When not made of silver, the plait is made of the unopened frond of the coco-nut palm, called *jéri-lipán* (centipede legs, lit., fingers) owing to the strips hanging down.

FIG. 113



NIOR (SPECIAL BOX)
FROM PERAK

FIG. 114

BOX.

Diameter 90 mm. ($3\frac{9}{16}$ in.) Purchased in a Singapore pawnshop.
Mr. C. Wray's Collection.

The form is that of the *Gluca*, an edible Malay fruit (*Garcinia*, sp.)

FIG. 114



Box

FIG. 115

BATIL (Bowl).

Diameter 116 mm. ($4\frac{1}{2}$ in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

The border embellishment appears to represent the Chinese peony. The form is also Chinese. It is twelve lipped.

FIG. 115



BATIL (BOWL)
FROM NEGRI SEMBILAN

DISH.

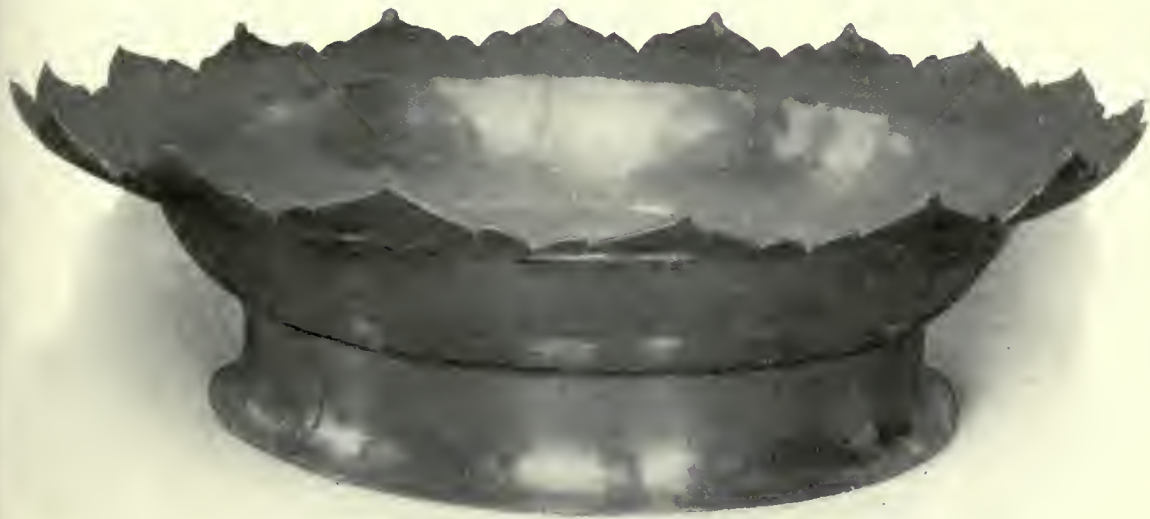
Diameter 219 mm. (8 $\frac{5}{8}$ in.) From NEGRI SEMBILAN.

Mr. C. Wray's Collection.

A circular dish on a raised base, with elegant serrated dentate edge, and otherwise absolutely devoid of all added decoration. Very free and satisfactory.

It is sometimes used as a receptacle for the bride's presents at a wedding.

FIG. 116



DISH
FROM NECRI SEMBILAN

SANGKU (side view). Mouth-Rinsing Vessel.

Height 130 mm. ($5\frac{1}{8}$ in.) From PERAK.

Mr. C. Wray's Collection.

The ornamentation seems somewhat out of place. Nevertheless it is one of the best pieces of perforated work in the collection, as, generally speaking, Malay openwork is not well executed; the Malay silversmiths do not use files, and the edges of the openings are not cleanly cut.

The use of this vessel is not clear. It is said to be used after eating for washing out the mouth. It is almost spherical at the bottom, not flat, as it is handed to the guests on a circular dish. It may be a spittoon, and looks like the article referred to at Vasco da Gama's interview with the King of Calicut in 1498, where mention is made of a gold cup with a wide rim into which the King spat (F. C. Danvers, "The Portuguese in India," Lond., 1894, I., 56).

FIG. 117



SANGKU (SIDE VIEW)

FROM PERAK

FIG. 118

SANGKU (Top View of Illustration Fig. 117).



FLOWERET ON THE BORDER

FIG. 118



SANGKU

(TOP VIEW OF ILLUSTRATION FIG. 117)

GUNONG-GUNONG

(Chain wherewith to tie up a Sleeping-Mat).

Length of the plate 92 mm. ($3\frac{5}{8}$ in.) From PERAK.

Mr. C. Wray's Collection.

A variation of a Chinese design, notably the cloud in the centre and the pair of kingfisher plumes above it. The cloud is by the Malays thought to represent a mountain, and hence the name. For a plate of this shape it is not easy to find suitable decoration, but the design, which has been carried right across the field, is clear, free, and not cramped.

FIG. 119



GUNONG-GUNONG
(CHAIN WHEREWITH TO TIE UP A SLEEPING-MAT)
FROM PERAK

GUNONG-GUNONG

(Chain used for tying up small Sirih Bag).

Length of plate 45 mm. ($1\frac{3}{4}$ in.) From PERAK.

Mr. C. Wray's Collection.

The plate is a modified form of the plate Fig. 119, having the edges rounded. Scarlet flannel is attached to the underside of the three discs.

FIG. 120



GUNONG-GUNONG

(CHAIN USED FOR TYING UP SMALL SIRIH BAG)

FROM PERAK

FIG. 121

GUNONG-GUNONG.

Diameter of the plate 76 mm. ($2\frac{1}{8}$ in.)

Mr. W. A. Luning's Collection.

Used for a similar purpose as those shown in Figs.
119 and 120.

FIG. 121



GUNONG-GUNONG

FIG. 122

VESSEL to contain the antimony used for darkening
the eyelids.

Height 73 mm. ($2\frac{7}{8}$ in.) From SELANGOR.

Mr. C. Wray's Collection.

It is provided with a pin, the handle end of which is ornamented with a crescent and star, probably the work of a Malay who has performed the *hadj*—the journey to the sacred city, Mecca; but the vessel itself appears to be Chinese.

FIG. 122



VESSEL TO CONTAIN THE ANTIMONY USED FOR
DARKENING THE EYELIDS
FROM SELANGOR

ORNAMENT worn in a Malay bridegroom's turban,
and in a Malay official's headdress.

Height 266 mm. ($10\frac{3}{4}$ in.) From PERAK.

Mr. C. Wray's Collection.

A good design for jewels if in gold. The branches are of spiral wire, and remind one of the cheap head decorations of the Japanese women of the working classes. The small square plate hanging from the middle is probably a *jimat*, a charm containing a verse of the Koran inside.

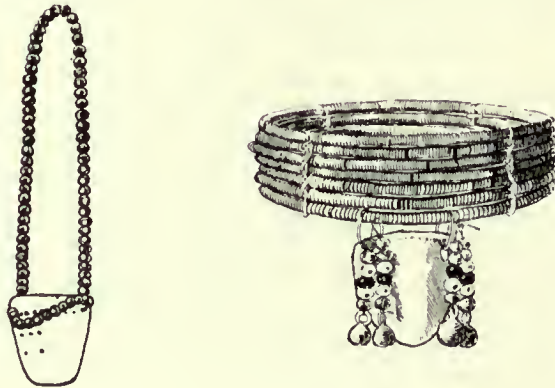
FIG. 123



ORNAMENT WORN IN A MALAY BRIDEGROOM'S TURBAN
AND IN A MALAY OFFICIAL'S HEADDRESS
FROM PERAK

CHAPING (Little Girl's Fig Leaf).
Length 76 mm. (3 in.) From PERAK.
Mr. C. Wray's Collection.

Of this substitute for a loin cloth Mr. Leonard Wray writes:—
“The shape of these plates is much the same as those used in India, Java, and other countries, and is derived from the leaf of the sacred fig tree (*Ficus religiosa*). Those from Pahong are mostly ornamental with a cross, the oldest phallic symbol; on others may be traced the *linga* and *yonî*. It is hard to say whether these symbols are indicative of a previous religion, in which phallic worship played an important part, or whether the ornament was introduced to the Malays along with the *chapings* themselves, from India. The modern Malay has no idea what is the meaning of these symbols.” In Borneo this article is generally furnished with two eyelets on each side, about 25 mm. (an inch) apart, so that by means of a band the *chaping* can be kept in position.



CHAPINGS MADE OF SHELLS AND AS WORN IN SARAWAK AND
IN WESTERN BORNEO ("Natives of Sarawak," II., 42).

FIG. 124



CHAPING (LITTLE GIRL'S FIG LEAF)
FROM PERAK

FIG. 125

CHAPING.

Diameter 6.8×5.6 mm. ($2\frac{1}{8}$ in. $\times$ $2\frac{3}{8}$ in.)

From PERAK.

Mr. L. Wray's Collection.

The design is made in wire-work on a flat plate of silver. In the centre are a few circles produced by a punch; these form a cross in the central line.

FIG. 126

CHAPING.

Diameter 6.8×6.1 mm. ($2\frac{1}{8}$ in. $\times$ $2\frac{3}{8}$ in.)

From PAHONG.

Mr. C. Wray's Collection.

Decorated with a large cross. At some time it was covered with gold; the rivets can still be seen on the cross, round the edges, and on the two roses. The diamond-shaped ornament at the bottom is a very constant feature of Pahong *chapings*.

FIG. 125



CHAPING
FROM PERAK

FIG. 126



CHAPING
FROM PAHONG

FIGS. 127 - 130

CHAPINGS.

Mr. W. A. Luning's Collection.

FIG. 127



CHAPING

FIG. 128



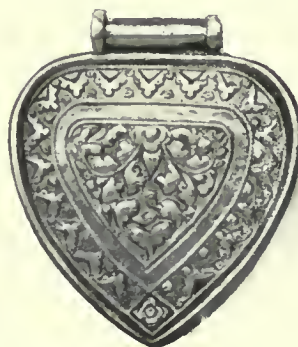
CHAPING

FIG. 129



CHAPING

FIG. 130



CHAPING

FIGS. 131-134

BUAH HARA (Kerchief Rings).

Mr. C. Wray's Collection.

Fig. 131. Diameters 19-28 mm. ($\frac{3}{4}$ -1 $\frac{1}{4}$ in.)

Fig. 132. Diameter 38 mm. ($1\frac{7}{8}$ in.)

Fig. 133. Diameter 27 mm. ($1\frac{1}{8}$ in.)

Fig. 134. Diameter 41 mm. ($1\frac{5}{8}$ in.)

FIG. 131



FIG. 132



FIG. 134



FIG. 133



BUAH HARA (KERCHIEF RINGS)

BUAH HARA. Method of using.

Mr. L. Wray's Collection.

Illustration showing three methods of using the *buah hara*, silver beads. The cloths are silk tartan kerchiefs (tartans are *Malay* patterns) and are worn over the shoulder with the pendant article attached in front. From left to right the articles are a bunch of toilet implements, a horn box to hold scent, and a tobacco box.

It is very probable that the large beads commonly found with Roman remains were used in a similar way.

FIG. 135



BUAH HARAH

FIG. 136

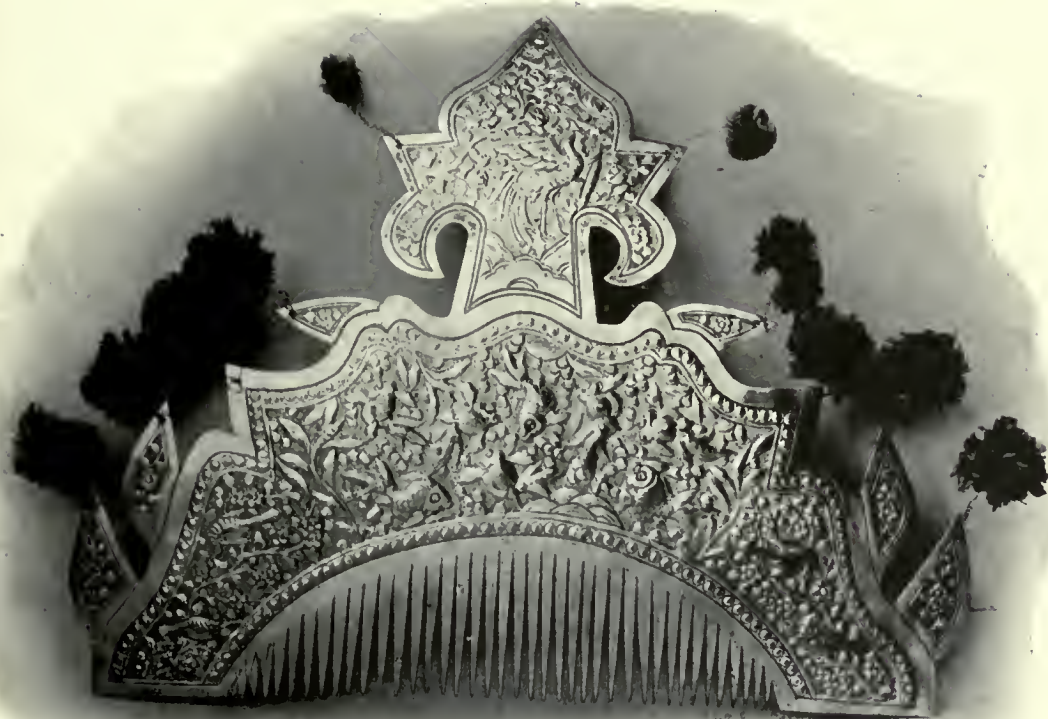
SILVER COMB.

Height 189 mm. ($7\frac{7}{16}$ in.) From BORNEO.

Dr. Chas. Hose's Collection.

Chinese workmanship. (See "Natives of Sarawak," I., 4.)

FIG. 136



SILVER COMB. CHINESE WORKMANSHIP

FIG. 137

SUDU (Spoon).

Length 114 mm. ($4\frac{1}{2}$ in.) From PERAK.

Mr. C. Wray's Collection.

The silver spoons appear to be copies of the coco-nut spoon. (See Figs. 153-156). The coco-nut spoon is made in two parts, and put together so that one part (the spoon proper) is concave and the other part (the handle) convex—hence the peculiar shape of the silver spoon.

FIG. 138

KEPALA LABU (lit. Gourd Head).

(Mount for Water Bottle.)

Diameter of cap 45 mm. ($1\frac{3}{4}$ in.). From PERAK.

Mr. C. Wray's Collection.

FIG. 137



SUDU (SPOON)
FROM PERAK

FIG. 138



KEPALA LABU (*Lit. Gourd Head*)
FROM PERAK

FIG. 139

KEPALA LABU (Mount for Water Bottle).
Height of cap (over all) 107 mm. ($4\frac{1}{8}$ in.) From PERAK.
Mr. C. Wray's Collection.

FIG. 139



KEPALA LABU
FROM PERAK

FIG. 140

PLATE on Mat.
Breadth 165 mm. ($6\frac{1}{2}$ in.)
Mr. C. Wray's Collection.

FIG. 140

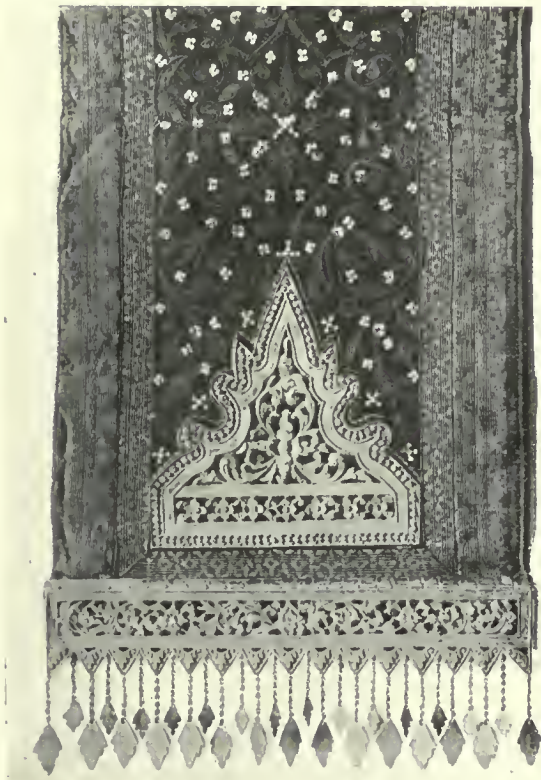


PLATE ON MAT

Illustration from a Photograph taken by Mr. Leonard Wray of the presents given by H.H. the Sultan of Perak to T.R.H. the Prince and Princess of Wales, when they visited Singapore in 1901. Mr. Leonard Wray has kindly supplied me with the following description of these articles :—

“The beautiful embroidery on the mats and pillows was designed and worked by H.H. the Rajah Permaisuri, the second wife of the Sultan of Perak. This lady is acknowledged to be one of the most artistic designers and workers in the country, and these mats may be taken to represent the best work of their class to be found in Malaya. At the top of the illustration is a square sitting mat, and beneath it is a long praying mat. The end of the latter, which in use is turned towards Mecca, is that which is hanging down. The foundation is matwork of split *Mengkuang* or *Pandan* leaves. This is covered with cloth, silk, and velvet ornamented with the gold thread embroidery called *sujitimba*. The embroidered ornaments on these mats are often replaced by silver or occasionally by gold plates. The ends of the two pillows are adorned with the same style of embroidery. Silver plates are also very commonly used as pillow-ends in place of embroidery. The Malayan pillow is of the two shapes shown. It is stuffed with silk cotton (*Eriodendron Anfractuosum*) and is rather firmer than an English bolster.

“In the centre of the illustration is a golden betel box, on a silver salver. Behind this is a gold-mounted kris reposing on its cushion. This latter has an internal wooden frame. The top is padded and covered with embroidery, while the sides are surrounded by four rectangular plates of silver.”

FIG. 141



FIG. 142

DOOR VALANCE.

The silver leaf-shaped ornaments are called *daun budi*
(*daun* = leaf, *budi* = fig).

Length of the daun 112 mm. ($4\frac{7}{8}$ in.)

Mr. C. Wray's Collection.

FIG. 143

CHINESE BELT LINK.

Length 33 mm. ($1\frac{1}{4}$ in.)

Mr. C. Wray's Collection.

FIG. 142



DOOR VALANCE

FIG. 143



CHINESE BELT LINK

ADDENDA:—
OTHER MALAY, CHINESE
AND SIAMESE
ART WORK

FIG. 144

BRASS VASE.

Diameter 200 mm. ($7\frac{7}{8}$ in.) Height 120 mm. ($4\frac{3}{4}$ in.)

Mr. C. Wray's Collection.

A highly finished symmetrical piece of work. It might almost be taken for European manufacture. Most probably it is Chinese.

FIG. 144



BRASS VASE

FIG. 145

COPPER CASKET. Niello work, inlaid with gold.

Diameter 60 mm. ($2\frac{3}{8}$ in.) SIAMESE.

Mr. C. Wray's Collection.

FIG. 145



COPPER CASKET. NIELLO WORK

FIG. 146

SILVER CASKET. Niello work.
Diameter 60 mm. ($2\frac{3}{8}$ in.) SIAMESE.
Mr. C. Wray's Collection.

FIG. 146



SILVER CASKET NIELLO WORK

FIG. 147

SILVER CASKET.

Niello work, with gold filigree work on the lid.

Diameter 60 mm. ($2\frac{3}{8}$ in) SIAMESE.

Mr. C. Wray's Collection.

FIG. 147



SILVER CASKET

FIG. 148

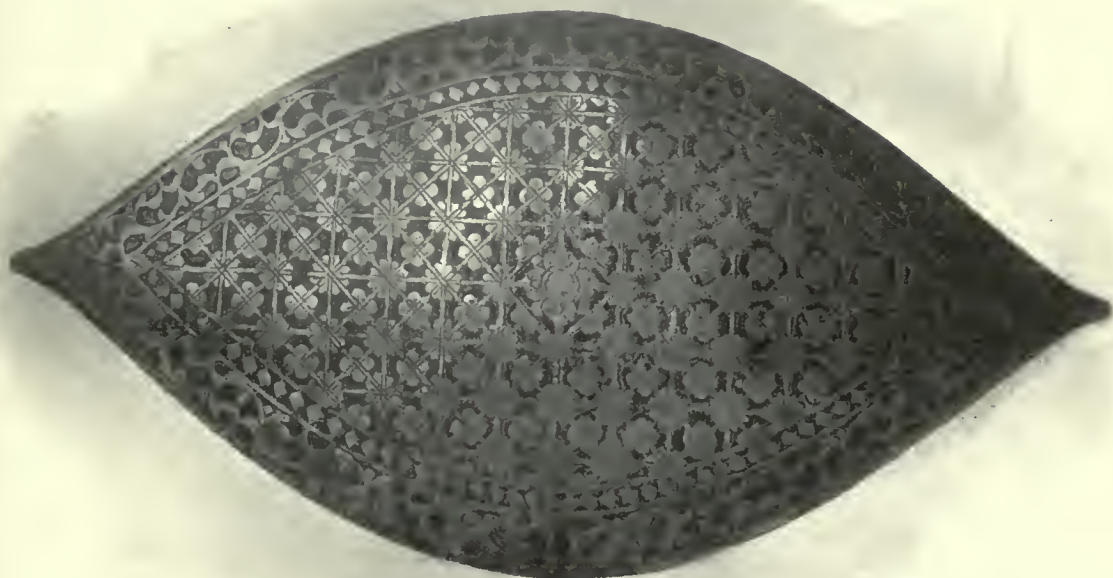
BELT BUCKLE.

Niello work on brass. Length 220 mm. ($8\frac{5}{8}$ in.)

Mr. C. Wray's Collection.

The border pattern is old Malay; the rest is the widespread Chinese prunus trellis design.

FIG. 148



BELT BUCKLE. NIELLO WORK ON BRASS

FIG. 149

BORDER ON CAST BRASS BOWL.

From PAHONG.

Mr. C. Wray's Collection.

FIG. 149



BORDER ON CAST BRASS BOWL
FROM PAHONG

FIG. 150

CAST BRASS VASE, with lid.
Diameter 127 mm. (5 in.) From BRUNEL.
Dr. Chas. Hose's Collection.

FIG. 150



CAST BRASS VASE, WITH LID
FROM BRUNEI

FIG. 151

BRASS BOX (showing lid only).
Length 267 mm. ($10\frac{1}{2}$ in.) From BRUNEL.
Dr. Chas. Hose's Collection.

FIG. 151



BRASS BOX (SHOWING LID ONLY)
FROM BRUNEI

FIG. 152

PORTION OF COCO-NUT. Fretwork.

MALAY.

Mr. L. Wray's Collection.

FIG. 152



PORTION OF COCO-NUT. FRETWORK

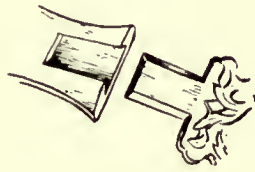
FIG. 153

COCO-NUT SHELL SPOON.

Engraved with peony ornamentation.

Length 110 mm. ($5\frac{1}{2}$ in.) From PERAK.

Mr. C. Wray's Collection.



JOINT IN THE ABOVE.
All the Coco-Nut Spoons seem
to be made in two pieces.

FIG. 153



COCO-NUT SHELL SPOON
FROM PERAK

FIGS. 154-156

SUDU (Spoons). From PERAK.

Mr. C. Wray's Collection.

Fig. 154. Length 92 mm. ($3\frac{5}{8}$ in.)

Fig. 155. Length 102 mm. (4 in.)

Fig. 156. Length 94 mm. ($3\frac{3}{4}$ in.)

FIG. 154

FIG. 155

FIG. 156



SUDU (SPOONS)

FROM PERAK

FIG. 157

MALAY WOMEN'S BRASS CHAIN.

Worn over the chest.

Mr. C. Wray's Collection.

A very widespread ornament. The basis of the chain consists of a small piece of flat wire, the ends of which are curled inwards, and these two ends being soldered together make a link 5 mm. long. Six of these links are placed more or less back to back and soldered together, the soldering being strengthened by means of four little flat discs—the two side discs holding three of the links together, and the upper and lower discs holding two of the links together; thus are formed the larger links which make up the chain.



FIG. 157



MALAY WOMEN'S BRASS CHAIN

FIGS. 158 - 168

FIGS. 158-161

PATTERNS on Dishes of Cast Brass.
From PAHONG, TRINGANO, and KALANTAN.
Reduced $\frac{1}{3}$ lin.

FIGS. 162-164

PATTERNS on Blocks for Impressing Gold on Cloths.

FIG. 165

KAI PERENDI (Silk Winder). From PAHONG.

FIGS. 166-167

CARVINGS on the Bowl of the Coco-Nut Spoon referred
to under Fig. 68.

FIG. 168

CARVED HANDLE of the above Coco-Nut Bowl.

FIGS. 158 - 168



FIG. 158

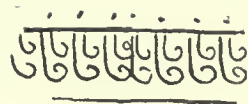


FIG. 160



FIG. 159



FIG. 161



FIG. 162



FIG. 163



FIG. 164



FIG. 166



FIG. 167

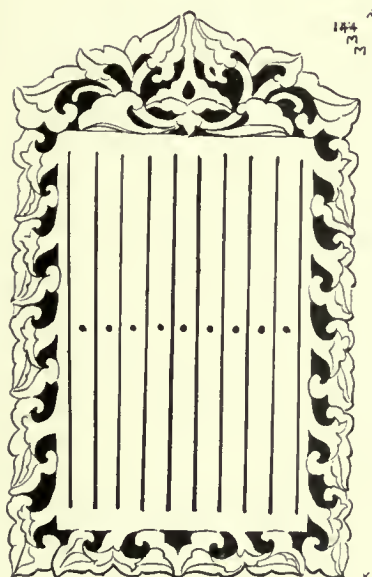


FIG. 165



FIG. 168

FIG. 169

MALAY EMBROIDERY.

Diameter 130 mm. ($5\frac{1}{4}$ in.)

Mr. C. Wray's Collection.

FIG. 170

MALAY EMBROIDERY.

Diameter 110 mm. ($4\frac{5}{8}$ in.)

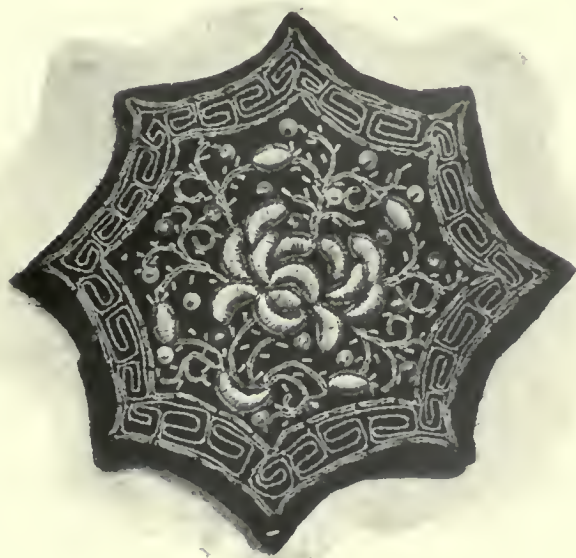
Mr. C. Wray's Collection.

FIG. 169



MALAY EMBROIDERY

FIG. 170



MALAY EMBROIDERY

INDEX.

- Addenda, 267.
 Addington, the late S., 56.
 Aden, 10.
 Animal forms, 168; life excluded, 14.
 Antimony vessels, 240-241.
Appliqué work, 56.
 Agra, 132, 200.
 Archway soffits at Agra, 132.
 Art of Benin, 70.
 Art School impressions, 88.
 Artistic independence, 2.
 Ashton, Dr. Thos., 10.
 Asia, Central and Western, 6.
 Aymonier, 18.
 Ball with loose collar, 100.
 Bamboo pipe, 12.
 Banana tree, 222.
 Bankfield Museum, 1, 8, 9, 10.
 Base metal, 78.
 Batavia, 30-31.
 Batil (bowl), 134-135; from Lower Perak, 140-141; from Negri Sembilan, 128-129, 226-227; from Perak, 130-131, 132-133, 136-137, 138-139, 142-143.
 Batil, outer rim of, 141.
 Batil Ber Tutop (bowls with lids), 62-63, 64-65, 66-67.
 Bazaar, Sarawak, 178.
 Bekas Bungah (suspended spherical open-work casket), from Lower Perak, 80-81.
 Bekas Kapor (lime box), from Kinta, Lower Perak, 68-69.
 Bekas Miniak (scented coco-nut oil box), from Lower Perak, 100-101.
 Bekas Sirih (sirih-leaf holder), 120-121; from Lower Perak, 110-111, 112-113, 114-115, 116-117; from Perak, 118-119.
 Belimbing, 5.
 Belt buckles, 7, 48, 54, 70, 108, 184-185, 186-187, 188-189, 190-191, 192-193, 194-195, 196, 197, 198-199, 200-201, 202-203, 206-207, 208-209, 210-211, 212-213, 214-215, 216-217, 276-277; Chinese square, 220-221; how attached, 218-219; made into box lid, 216-217.
 Belt link, Chinese, 264-265.
 Ber Pinang (betrothal cup), 18-19, 20-21.
 Betel Nut Cup, from Perak, 24-25; from Selangor, 22-23.
 Betel Nut Holder, 22-23.
 Birdwood's *Industrial Arts of India*, 3.
 Blowpipe, not used, 13.
 Blue Tile of Samarkand, 48.
 Borax, 12. [278-279.
 Border on cast brass bowl from Pahang, Border, typical Malay, 140.
 Borders to dish, 146.
 Borneo, 9, 14, 94, 244, 254.
 Borneo Malays, 78.
 Bowls, 26-27; from Brunei, 28-29.
 Box, 224-225.
 Brass block, 9.
 Brass box (lid only showing), 282-283.
 Brass chain, Malay women's, 290-291.
 Brass cup, ornamentation of, 10.
 Brass vase, 268-269.
 Bride's presents, receptacle for, 228.
British Malaya, Swettenham's, 4.
 British Museum, 18, 174.
 Britten's *Old Clocks*, 34.
 Brocaded vestments, 160.
 Brunei, 8, 12, 28-29, 192, 280-281, 282-283.
Buah gluga, 13, 224.
 Buah Hara (kerchief rings), 250-251, 252-253.
 Bud, thistle and shamrock pattern, 156.
 Buddhist Idols, 18.
Bunga malor, 80.
 Buntal (pillow-end plate), Chinese, 168-169, 170-171; Perak, 158-159, 160-161, 162-163, 164-165, 166-167; octagonal, 172-173, 174-175, 176-177, 178-179.
 Bushell's *Chinese Art*, 140, 146.
 Butterfly design, 98.
 Calicut, King of, 230.
 Cambodian, 18.
 Carving on coco-nut bowl, 292-293.
 Caskets and saucers, 7.
 Cast brass vase with lid from Brunei, 280-281.
 Catch at bottom of chelpa, 46.
 Ceiling decoration at Ceylon, 132.
 Ceylon, 94.
 Chaping (fig leaf), 244-245, 246-247, 248-249.
 Charcoal used as fuel, 10, 12.
 Chelpas (tobacco boxes), 40-41, 42-43, 44-45, 98-99; from Lower Perak, 32-33, 34-35, 36-37, 38-39; from Negri Sembilan, 46-47, 48-49, 50-51, 52-53, 54-55, 56-57.
 Chimbul, 102-103, 104-105, 106-107; betel nut boxes, 86-87; from Lower Perak, 70-71, 76-77; from Perak, 72-73, 74-75, 94-95, 96-97; from Tringano, 90-91.
 Chinese: bat emblem, 122, 194; belt buckles, 216-217, 220-221; belt link, 264-265; brides, 220; caskets, 60-61, 108-109; do. from Tringano, 58; cup cover, 82; decorative art, 6; dish, 150; emblem for riches, 50, 110, 154; influence, 6, 7, 26; *ju-i* sceptre design, 20; neck rest, 180; peony, 226; pillow plates, 7, 87;

INDEX.—continued.

Chinese—continued.

- porcelain, 56, 110, 140; prunus trellis, 50, 276; saucers, 124-125, 126-127; real character for longevity, 104; silver comb, 254-255; snuff boxes, 56; symbols, 78; toilet articles, 38.
 Chisels produce burrs, 11.
 Chrysanthemum, 78; on eggshell plate, 140; on a porcelain vase, 140.
 Clarke, Stanley, 15.
 Clay crucible, small, 10.
 Cloveheads, 5.
 Clutch spiral, 71.
 Coco-nut bowl, carving on, 292-293.
 Coco-nut fretwork, 284-285.
 Coco-nut spoon, 256; from Perak, 286-287.
 Collars with aiglettes, 64.
 Convex medallion, 200.
 Coomaraswamy's *Medieval Sinhalese Art*, 132.
 Copper casket, Siamese, 270-271.
 Court Counter Boxes, 104.
 Craftsman's genius unhampered, 1.
 Crenelated edge, 122.
 Crescent and star, 240.
Cruciferae, 5.
 Cups and vases, 4.
 Cutch work, 7, 64, 70, 158, 174, 182.
 Cutters, 8.
 Cylinder, 12.
 Danvers' *Portuguese in India*, 230.
 Decoration: Eastern, 4; Malay, 4; richness of, 2; Siamese, 22.
 Dipilatory, 38.
 Design on bottom of Chinese casket, 108; on catch of chelipa, 98.
 Designs, freedom of, 4.
 Disc from Pahong, 106-107.
 Dish from Negri Sembilan, 228-229.
 Door valance, 264-265.
 Drill stock, 8.
 Dyak work, 112.
 Early watch case on swivel stand, 56.
 Ehrensward, 4.
 Elaborate hinge wing, 52.
 Embellishment, no excess of, 3.
 Embroidered ornaments, 262.
 Embroidery, art of, 160.
 English bolster, 262; Court counter boxes, 104.
 Europe, West and Central, 50.
 European chatelaines, 38; finery, 14; manufacture, 268; watch cases, 7.
 Exquisite delicacy and refinement, 1.
 Fancy box, from Tringano, 108-109.
 Federated Malay States, 9.
 Fig tree, sacred, 244.
 Floral border, 164.
 Floriated embellishment, 62.
 Floweret patterns, 6; on border of Sangku, 232.
 Fluted sides, 116.
 Flux, 12.
 Foil of blanks, 78.
 Foliated scrolls, 116.
 Forceps, 13.
 Forge, 11, 13.
 Gadrooned cup, 24.
 Gadroons, 18.
 Gambier plants, 48.
 Germans, excellent copyists, 78.
Gluca. See *Buah Gluga*.
 Gold cups, 18, 230; eyelets, 13; inset, 220; rosette, 32.
 Golden betel box, 262.
 Grained background, 78.
 Grape-like ornament, 52.
 Gravers, not used, 11.
 Gruenwedel's *Buddhistische Kunst*, 122.
 Gum-resin, 10.
 Gunmetal, 10.
 Gunong-gunong (chains for tying-up sleeping-mat), 234-235, 236-237, 238-239.
 Gwalior, 200.
Hadj (sacred journey), 240.
 Hammer, 8, 11.
 Henniker's *Gold and Silver Wares of Assam*, 38.
 High relief, 64, 78.
 Hoerschelmann's *Die Entwicklung der Alt-Chinesischen Ornamentik*, 150.
 Horn scent box, 252.
 Hose, Dr. Ch., 9, 12, 14, 15, 28, 38, 78, 98, 168, 178, 180, 216, 254, 280, 282.
 Howitt, William and Mary, 4.
 India, 244.
Indian Art Journal, 34, 132; Museum, South Kensington, 15.
 Inset stone, 2.
 Iris form, 200.
Izora, 5.
 Japanese head decorations, 242.
 Java, 7, 174.
 Javanese configuration, 18.
Jeri-lipan (centipede legs, or fingers), 222.
 Jewelled, appearance of being, 198.
Jimat, 242.
 Joint in coco-nut spoon, 286.
Journal Indian Art, 34, 132.
 Kai perendi (silkwinder from Pahang, 292-293.
 Kalantan, 292.
 Kenowit designs of Sarawak, 54.
 Kenyahs of Sarawak, 7.

INDEX.—continued.

- Kepala labu (mount for water bottle), 256-257, 258-259.
 Kerchiefs, silk tartan, 252.
Kiambang, 5.
 Kingfisher plumes, 234. [150-151.
 Kinta, 68-69, 78-71, 78, 104-105, 110-111, Koran, 242.
 Krises, 13, 262.
Kundur, 5.
 Labuan, 9.
 Lady's trinket box, 78-79.
 Lawlessness and robbery curtailed, 14.
 Leipzig, 150.
 Lime-juice holder, 222.
 Ling Roth's *Great Benin*, 70; *Natives of Sarawak*, 48, 168, 244, 254.
 Loin cloth, substitute for, 244.
 Looped scrolls on Punjab Metalwork, 34; on Sinhalese brass dish, 34.
 Lotus, The, 4; pattern, 5, 18, 24, 32, 70, 78, 86, 102, 122, 174, 184.
 Louis Quatorze period, 146.
 Low relief, 66.
 Luning, W. A., 14, 40, 42, 52, 54, 60, 64, 66, 86, 104, 170, 186, 190, 192, 204, 208-209, 220, 238, 248.
 Mahomedan, 6.
 Malay: Archipelago, 6; art, 7; bridegroom's turban, 242; coco-nut spoon, 132; coco-nut fretwork, 284-285; embroidery, 294-295; form of Chinese emblem, 110; gentleman's house, 182; households, 158; not architects, 4; official's head-dress, 242; openwork, 230; poetry, 80; silversmiths, 8, 10, 12, 230; silverwork, 1, 2; weddings, 158; women's brass chain, 290-291; work varies, 7; workman dispensing with ornamentation, 2; villages, typical (photos by Mr. L. Wray), 3, 16.
 Malay Peninsula, 14, 80; sketch maps of, Malayan pillow, 262. [14-15.
 Malays a widespread race, 13; Indo-Chinese, 7; in Borneo, 48.
 Marriage, to ask in, 18.
 Masterliness of execution, 1.
 Mat, plate on, 260-261.
 Mecca, 240, 262.
 Method of working, 10.
Michelia champaca, 80.
 Middle Ages, 7, 160.
 Mogul buildings in India, 48; work, 200.
 Monkhouse's *Chinese Porcelain*, 140.
 Moorish buildings in Spain, 48.
 Morias caste, 20.
 Morse, 174.
 Nail cleaner, 38.
 Negri Sembilan, 46-47, 48-49, 50-51, 52-53, 54-55, 56-57, 82-83, 88-89, 128-129, 194-195, 196-197, 198-199, 226-227, 228-229.
 Niello work, 270-271, 272-273, 274-275, 276-277. [277.
 Nior (coco-nut) box, 222-223. [277.
 Octagon crystal and silver watch cases, 50.
 Opuntia, 48.
 Ornament for Malay bridegroom's turban, 242-243.
 Ornamentation highly conventionalised, 98.
 Pahong, 14, 106-107, 202-203, 244, 246-247, 278-279, 292.
 Palmette design, 68.
Pandanus leaves, 262.
 Patterns on blocks, 292-293; on brass dishes, 292-293.
 Peonies, 18, 286.
 Perak, 24-25, 64-65, 66-67, 72-73, 74-75, 94-95, 96-97, 104-105, 106-107, 118-119, 124-125, 126-127, 130-131, 132-133, 136-137, 138-139, 142, 144-145, 148-149, 152-153, 156-157, 158-159, 160-161, 162-163, 164-165, 166-167, 172-173, 174-175, 176-177, 182-183, 184-185, 194-195, 200-201, 210-211, 212-213, 214-215, 222-223, 230-231, 234-235, 236-237, 242-243, 244-245, 246-247, 256-257, 258-259, 286-287, 288-289.
 Perak, Lower, 18, 19, 20-21, 22-23, 32-33, 34-35, 36-37, 38-39, 62-63, 68-69, 70-71, 76-77, 78-79, 80-81, 84-85, 92-93, 100-101, 110-111, 112-113, 116-117, 140-141, 146-147, 150-151.
 Perak work, 184.
 Perforated border, 182-183.
 Pering (saucers), from Perak, 124-125, 126-127; from Negri Sembilan, 122-123.
 Persia, 48.
 Peti (small spherical box with square suspending ring), 88-89.
 Phallic worship, 244.
 Pillow plates, foliated panels of, 7.
Pinang Gazette, 5.
 Pinding (belt buckle), 186-187, 188-189, 206-207, 208-209; from Pahong, 202-203, 204-205; from Perak, 184-185, 200-201, 210-211, 212-213, 214-215.
 Pine-apple pattern, 18, 152, 188.
 Pinggan (circular dish), from Kinta, 150-151; from Lower Perak, 146-147; from Perak, 152-153, 156-157; from Selangor, 148-149; from Trengganu Town 154-155.
 Piston bellows, 10, 12.
 Plate on mat, 260-261.
 Porte St. Denis, Paris, 2.
 Portuguese, 6.
 Praying mat, 262.

INDEX.—continued.

- Prince and Princess of Wales, presents to, 262-263.
 Punched pendants, 132.
 Punches, brass and steel wire, 9; set of (with working edges), 9; used by Malay silversmiths, 10.
 Punjab metalwork, 34.
 Rajahs, 13.
 Rajputana head ornaments, 38; work, 32.
 Reduplication, 1.
 Religious element, no trace of, 4.
 Repetition, absence of simple, 4; presence of variegated, 4.
Repoussé work, 2, 11.
 Rib work, 66.
 Rice basin cover, 82.
 Rice-measurer, 144.
 Rococo style, 146.
 Roman remains, 252.
 Rosettes, 72.
 Roth, Ling, *Great Benin*, 70; *Natives of Sarawak*, 48, 168, 244, 254.
 Rubens, 160.
 Salamanca University, 2.
 Salve box, 104.
 Sangku (mouth-rinsing vessel), from Perak, 230-231; 232-233 (top view).
 Saracenic work, 110.
 Sarre's *Denkwäler Persischer Baukunst*, 48.
 Scarlet flannel, 236.
 Scroll on 16th century watchcase, 34; on chimbul, 72.
 Selangor, 22-23, 88-89, 148-149, 240-241.
 Serrated dentate edge, 228.
 Siam, 7, 174.
 Siamese character, 18; holder, 110; influence, 92, 150.
 Sibsagar, Upper Assam, 20.
 Sienna, 174.
 Silk cotton, 262.
 Silver beads, 252; casket, Siamese, 272-273, 274-275; comb from Borneo, 254-255; cup from Batavia, 30-31; head-dresses, 220; plate for Chinese neck rest, 180-181; salver, 262; ware, 14.
 Silverwork, files not used for, 80.
Simpur, 5.
 Singapore, 224-225.
 Sirih-leaf, 18.
 Sirih-leaf holders, 7, 110-111, 112-113, 114-115, 116-117, 118-119, 120-121.
 Sitting mat, 262.
 Snipped flange, 13.
 Solder, of silver and brass wire, melted, 12.
 Soldering chains, 290.
 South Indian work, 7.
 South Kensington, 1, 15.
 Spanish architecture, 2.
 Spherical boxes, 32; casket, 70.
 Spiral wire, 84.
 Spittoon, probable, 230.
 Steel, 10.
Suaza (alloy of gold and copper), 32, 42.
 Sudu (spoon), 256-257, 288-289.
Sujitimba (gold thread embroidery), 262.
 Sultan of Brunei, 98; of Perak, 262.
 Sultans, 13, 98, 262.
 Swastika-like patterns, 94, 132.
 Swettenham, Sir Frank, 4.
 Tampat Kapar (small lime box), from Kinta, Perak, 104-105.
 Taoist emblems, 146, 162.
 Tapering ribs, 62.
 Thibetan mitre-shaped pattern, 110.
 Timor, 48.
 Tobacco boxes, 32-33, 34-35, 36-37, 38-39, 40-41, 42-43, 44-45, 46-47, 48-49, 50-51, 52-53, 54-55, 56-57, 98-99, 252.
 Toilet implements, 100, 252.
 Tooth and ear pickers, 38.
 Trengganu. *See* Tringano.
 Tringano, 58-59, 90-91, 92-93, 108-109, 154, 292.
 Tudong (lid of box set with a white stone), 92-93.
 Tudong mangko (cup cover), 82-83.
 Tnyere, 12.
 Unconventional spray, 198.
 Unfettered fancy, 2.
 Untrammelled fantasy of execution, 5.
 Vasco da Gama, 230.
 Vessel to contain antimony, 240-241.
 Victoria and Albert Museum, South Kensington, 30, 200.
 Waddesden bequest, 18.
 Water bottle mount, 13, 256-257, 258-259.
 Winstedt, R. O., 5.
 Work, boldness of, 4.
 Wray, Cecil, I.S.O., 14, 18, 20, 22, 24, 26, 32, 34, 36, 38, 44, 48, 50, 56, 58, 62, 68, 70, 72, 74, 76, 78, 80, 82, 84, 88, 90, 92, 94, 96, 100, 102, 104, 106, 108, 110, 112, 116, 120, 122, 124, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 152, 154, 156, 158, 160, 162, 164, 166, 172, 174, 176, 182, 188, 194, 196, 198, 200, 202-203, 206, 210, 212, 214, 218, 222, 224, 226, 228, 230, 234, 236, 240, 242, 244, 246, 256, 268, 260, 264, 268, 270, 272, 274, 276, 278, 286, 290, 294.
 Wray, Leonard, I.S.O., 3, 5, 9, 10, 11, 12, 14, 15, 16, 34, 118, 218, 246, 252-253, 262, 284.
 Yam leaves, 112.

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED
LOAN DEPT.

This book is due on the last date stamped below, or
on the date to which renewed.

Renewed books are subject to immediate recall.

646 52731	REC'D
REC'D LD	APR 15 '68 - 6 PM
APR 23 1958	LOAN DEPT.
1	REC'D AH/C DEC 16 1974
13 Oct 68 JH	
REC'D LD	
OCT 2 1960	
APR 23 1958	
Due end of FALL Quarter subject to recall after —	OCT 30 '70 4 7
REC'D LD DEC 15 70 - 12 AM 7 2	
LD 21A-50m-8,'57 (C8481s10)476B	General Library University of California Berkeley

