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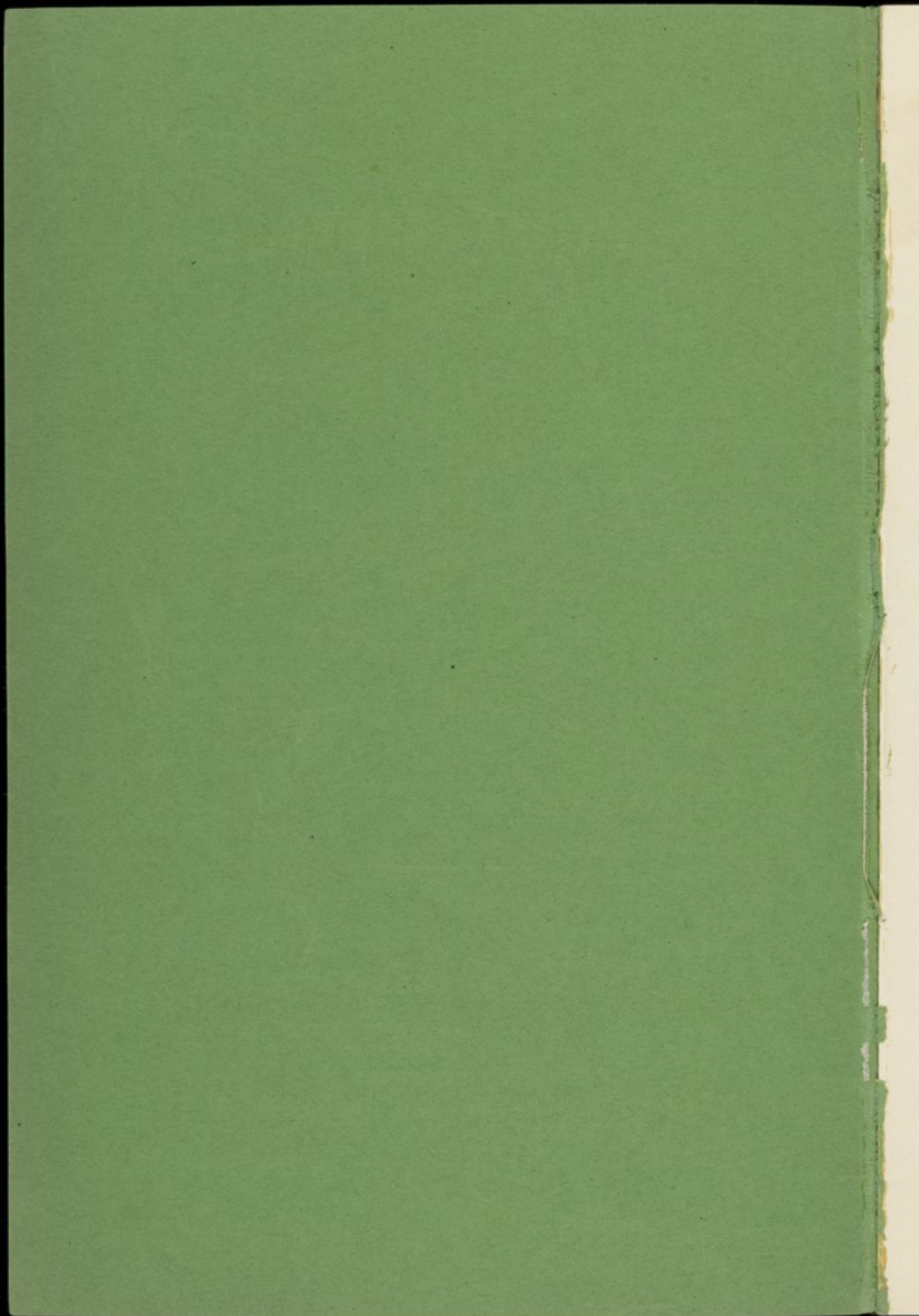
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MALAY GAMES.

BY

D. F. A. HERVEY, C.M.G.

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MALAY GAMES.¹

BY D. F. A. HERVEY, C.M.G.

Těbang-Těbuk (cut down and pierce).

THIS *těbang-těbuk* is a children's game for two; they both squat on the floor, both putting their hands on the floor. One lifts up his right hand, putting it on his left hand, and the other does the same; they then replace them as before, each placing his left hand upon his adversary's right arm, and his right upon his left, each saying to the other, "*Těbang-těbuk kwāla-sālā, hūjan bungor mātī kātong sirih rākit pīnang jāwa, sentak pēluk tangan pētri.*"² When the word "*pētri*" or "*princess*" has been uttered, the hands of one must be taken off, and put back on his own neck, then the "*těbang-těbuk*" has to be repeated again. When the word "*pētri*" has been again uttered, the other hand must be brought by each to his own neck, so that the hands are crossed. Then the one who first repeated the "*těbang-těbuk*" turns to the other, questioning him as follows:—

"*Oh Ēnche?*" The other replies "Yes," when the questioner asks "What wood is this?" "I am wood of the sea," replies the other, or any other wood he pleases. "Can you cut it?" asks the leader. "Yes," replies the other. "Is there a dog?" "No." "Is there a cat?" "No." "Is there any other animal?" "No." On this the leader gently strikes the hand of the other, which is on his neck, edgeways, saying "*kong*"³ four times, then the other says "*lol*"⁴ four times, or he can *miau*. If he says "dog," the leader drives away the dog, saying, "*Cheh, cheh, cheh,*"⁵ etc., and pulls down the hands of the other from his neck, so that the tree has been cut down and has fallen. The leader does this to the other or to each

¹ Except where otherwise specified the games here described are played in Malacca. These descriptions of the games are mainly translations of notes furnished to me by Munshi Muhammad Jaafar, my Malay writer in former years at Malacca. Sometimes I have given a very literal rendering instead of adapting it to the English tongue, to give a clearer notion of the Malay form.

² The above is merely a jingle, *kwāla*, is mouth of river, with the added jingle *sālā* of no meaning; *Hujan*, rain; *bungor*, the name of a waterside tree (*Lagertræmia*); *mātī*, dead; *kātong*, turtle; *sirih*, betel vine (*piper betel*); *rākit*, a raft; *pīnang*, the betel palm (*areca catechu*); *jāwa*, Javanese; *sentak*, snatch; *pēluk*, embrace; *tangan*, hand; *pētri*, princess, merely complimentary.

³ As though to ask is there a dog.

⁴ As if to answer "yes."

⁵ Fie!

in turn according to the number of players, till the hands of all are taken down. This is the game *těbang-těbuk*.

Tong-tong-bak.

This is a game for two or three children. Each puts one fist on the top of the other—if three play, there will be six fists piled up one on the other; the leader says—

"*Tong-tong-bak*
Rěmāyong lādeh
Pěchah sabijī,
Pěchah sarěngkap."

"Broken one broken the pair."

On pronouncing the word "*sarěngkap*," the lowest fist is opened out flat, palm downwards, then—

"*Tong-tong-bak,*
Rěmāyong lādeh,"

is repeated to the end, and when the word "*sarěngkap*" is pronounced then the second lowest fist is opened out flat on the one previously flattened, and so on until the fists have all six been flattened out. Then the leader repeats the "*tong-tong-bak*" over the flattened hands, raising and lowering them as he repeats it, then he sings, "*Ram ram pisang, pisang māsak sabijī, datang buāya kādong sambar bāwa' lāri,*"¹ then he cries out and spits on the hands; then the children quickly draw away their hands.

*Těpok Kěling.*²

This is played by two children squatting opposite each other. They first clap hands together; then one closes his fist, and strikes the open palm of the other, then they each strike the palms of their own hands together, then they strike each other's hands palm to palm, right hand to right, and left to left in turn, saying each at the same time—

"*Umpāma aku těpok pergi, ia těpok māri.*"

As I slap to go (that way), he slaps to come (this way).

Then each slaps the other's shoulder. Then they each slap their own thighs. Then they begin over again, without clapping their own hands, and so go on as they like.

This appears to be our "hot beans."

Jěntek (shoot or chicknode) *lōbang* (hole).

This can be played by three, four, or five persons. First two dig a hole in the ground. Then they arrange for playing with *gāyar*³ seeds, or the hard fruit (*būah*

¹ The bananas are ripening (when) one banana (is) ripe, comes the maimed crocodile, seizes and carries it off.

² Indian origin; "*Kěling*" is Malay for Southern India from Madras coast.

³ *Gayar* or *gayau* is the seed of the *lěburu* creeper (*entada scandens*), which bears enormous spiral pods.

kras).¹ Each takes ten seeds, they fill the hole with water, some of the seeds are placed in the hole, then one throws some seeds near the hole, and one he chooses and shoots at; if he knocks it into the hole, he gets all the seeds outside and in the hole, if he misses it another shoots, and so it goes on until someone hits the seed named into the hole, when he gets all the seeds that have fallen into the hole and those outside. The seeds when thrown near the hole are separated one from the other with the fingers of the left hand. The seed pointed out must be knocked into the hole, or it does not count.

When one lot of seeds has been disposed of, another lot is put near the hole, and is shot at. If the shooter knocks the chosen seed into the hole, he gets that one, and goes on shooting again until he misses; he gets as many as he knocks into the hole, and when he misses, another takes his place and scatters the seeds near the hole, having removed those placed there by his predecessor. Each man has the chance of playing out all the seeds of the others; each has, say, twenty seeds, but when he goes to shoot he has all those belonging to the others to shoot with. If any one slips his thumb in shooting, that disqualifies him for that turn, and he gives place to another.

Chěkup pâyuh or áchikah.

Seize quail (are you) hidden?

Several children play this game. One is teacher. He shuts his eyes, and stands near someone, or near a post. The others run and hide. The teacher says "*áchikah*"; if the others are not yet hidden they do not answer.

When they are hidden not far, 10 or 20 fathoms off, they answer "*áchilah*," then the teacher goes with his eyes open in search of one of the hidden ones, any-one he can find, and when a hidden one is in danger of being caught, if he can escape, he runs to the post or person by whom the teacher first stood, and if he can get there and says "*ibu*" (mother), he is all safe, and the others in hiding must all run to the post at the same time; anyone caught by the teacher before reaching the post has to take his place; if he can catch no one, he must remain teacher.²

Chěkup máta (to seize, hold, eye).

There are two kinds of this game; one is for a child to have his eyes closed by the hands of another, after which someone slaps him on the head, and he has to turn round and identify the striker; if he can, the striker must take his place, if not, he must go on as he is till he can identify the striker. The second kind is for one of a party to be blindfolded, and he has to catch whomsoever he can; the others run about round him touching him, or doing what they like, so long as they do not hurt him, or knock him down, until he can catch one of them, who must take his place.

¹ *Buah kras*, the candlenut (*Aleurites Moluccanus*) also known as *kěmiri*, which is, however, the Javanese name.

This corresponds to the German form of "hide and seek."

*Tátóp Ēmping.*¹

This game is played by a grown-up person and a child; the former holds the right hand of the child in his left, then he closes the fist of his right hand and puts his forefinger into the right-hand palm of the child, lifts it up and puts it down again in the palm of the child, as though he were striking something with his fist, at the same time singing "*tátóp tátóp Ēmping, Ēmping dālam gantang, datang tikus bunting lāri māsok bāwah bātang,*"² and when he says the last words, he puts his forefinger and thumb on the palm of the child and runs it up his arm to the armpit, on which the child laughs, being tickled on the finger reaching his armpit. He repeats this as often as he likes to amuse the child.

*Tái Būlan.*³

This *tái būlan* is done by cutting out the shape of the moon (Fig. 1). There are two kinds, one small, the other large, the latter in four divisions. The game can be played by any number. All but one stand inside. If the outsider can touch any of those inside the circle, who run about to incite him, the insider whom he has touched must change places with him.



FIG. 1.

This is for a large number, but those in each division can pass to the next division, each tempting the outsider to try and touch one of them.



FIG. 2.

The smaller circle (Fig. 2) is made for a smaller number, but the game is the same; one outside tries to catch one of a certain number within the circle.

Tái⁴ or Gālah (pole).

This is a game for lads and grown-up persons. Ten or twelve, or more, assemble; two are the heads, one for each party. Each party takes the name of a flower, as the *mēlor*,⁵ and the *chēmpāka*.⁶ The rest retire to a distance, and the heads fix the names of the respective flowers they will bear, and then call up the

¹ *Ēmping* is padi not quite ripe, soaked in cold water, then fried in a pan, after which it is put into a mortar and pounded till it is broken up small, then it is sifted and the husk thrown away and the *ēmping* used to mix with sugar or coco-nut cream.

² Close (or cover up), close the *ēmping*, the *ēmping* in the gallon measure, comes the pregnant mouse and runs beneath the stalks.

³ This game was probably invented after the one next described, being of the same nature, but the ground being marked out differently was named after its shape (being round), *būlan* (the moon).

⁴ So called from winner's cry of triumph, "*tái, tái.*" This game and the preceding one show between them a resemblance to our English games of "Tom Tiddler's ground," "Oranges and Lemons," and "French and English."

⁵ *Mēlor*, a kind of jasmine.

⁶ *Chēmpāka* (*Michelia champaca*), a member of the Magnolias.

others, who are asked, without knowing which leader they will have to follow, which flower they choose. After the choice is concluded, they separate into two parties. The leaders are called *táchi* or *dáchi* (i.e., elder sister; Chinese).

	L	J	H	F	D
N					M
B					A
N					M
	K	I	G	E	C

FIG. 3.

Then a place is marked out on the road or on a green (Fig. 3); if there are twelve persons playing, five divisions are made; if ten, four divisions. The attacking and defending parties are fixed on by the *táwak búta*¹ test, that is by taking a *gájus*² seed, putting the hands behind the back, bringing them forward again, and asking the other to say in which hand the seed is (this is done between the two leaders); if the guesser guesses the hand in which the seed is, he elects to become the attacking party; if he fails, he has to take the position of the besieged. Six attack, six defend.

The central line is called *gálah panjang* (the long pole) which is guarded by the *táchi*. He can defend along that line only from A to B.

If any of the defenders can touch any of the besiegers, the besiegers change places with the besieged; the latter cannot leave the lines marked out—if they touch any besieger when their feet are off the lines, it does not count, but the lines are made a footstep in diameter. The leader along the *gálah* line can chase people who attack his line, and can touch people from C to D. But he must keep his feet on the line. Such are the rules for everyone in his division.

If one of the attacking party can get into any one of the divisions, and can pass through to M without being touched by the besieged owing to the diversion effected by the attacking party, he then calls out "*tui, tui*," and the rest of his party join him and they march in triumph down to N, then they cannot be disturbed on the way—it is a triumphal procession, which performed, they resume their original position as the attacking party.

Táwak Búta.

This game is played by two lads with *gájus* seeds in the *gájus* season; each take five seeds. To see who shall begin the game, one takes something small into his hands and shakes it, and retaining it in one hand he crosses his hands,

¹ This probably means blind bargain, *táwak* being a corrupt form of *tawar*, to bargain.

² "*Anacardium occidentale*," the cashew-nut, also called *janggus* by the Malays. The fruit is eaten; juice used to make ink. This tree, though originally a West Indian, now abounds in India and the Malay region.

and the other has to choose which hand it is in; if he chooses correctly, the other begins the game. The hand which is empty is said to be full (*tsi*), the other to be water (*dayer*). Then the ten seeds are scattered on the floor or on the ground, and the beginner goes on the ground on all-fours, so that the fork of his legs is over the seeds, and he keeps on turning about and pushing the seeds about so as to keep them in the same position as he turns, but his adversary may take them if he can get any of them from under him, but if the one on all-fours can kick the attacking party before he has got a seed clear off, the attacking party has to change places with him. If the attacking party can take away all ten without getting kicked, then he replaces the seeds and the other has to begin again till he can kick the attacking party. In Malacca the game is called *tam-tam gol*.

*Aliki*¹

This is played by two or three children in the *gajus* season. Each takes, it may be, two seeds. A circle is described on the ground, and a line or boundary mark is fixed at a certain distance from the circle. Six seeds are placed within the circle and the children retire to the boundary line; each takes a large seed (*gayar*) called *gondu*, and aims so as to try and drive one of the seeds in the circle out of it; if he hits one and drives it out of the circle he can take it, then his fellows each have a shot, and whoever's *gondu* is nearest to the circle has the first try at a second shot.

Whenever anyone knocks a seed out of the circle, he calls out "*Aliki*," if two seeds at once, he calls out "*Aliki dua-dua*," "*aliki tiga*," or "*empat*," and so on according to the number knocked out, and the shooting is repeated till the six seeds have all been driven out of the circle and won, then they each put in two seeds more and keep up the game till one has lost all his seeds. Supposing they all miss, either stopping short of the circle, or going through or beyond it without touching any of the seeds, then they resume the shooting in order of proximity of the *gondu* to the circle.

Bu-bu-ta.

This is a children's game. One opens his left hand-palm upwards; the others close their fists and bring their forefingers down on the open palm, saying, "*Bu-bu-ta*." The first replies, "*Bawang putih, bawang merah*" (onions white, onions red), *siapa dapat chēkop mata* (whoever is caught is blindfolded); as the last word is uttered he tries to catch the forefingers of the others by closing his open palm suddenly, while the others try to withdraw them. Whoever is caught is blindfolded, and the others run and hide, and he has to try and catch one of them; if not, they hide, and when they are hidden he unbinds, and then they all run back to their original starting point (the boy who held out his palm) and on reaching him call out "*ibu*" (mother), i.e., "home." If he can catch one of them before he has reached home, the captured one takes his place and is blindfolded,

¹ This game recalls "marbles" and "hopscotch."

but if not, he has to be blindfolded again. If he fails three times he is blindfolded again, and led out three times backwards and forwards to the *ibu*, with all the children following, shouting in derision.

When a child says "*Bá-bá-tá*," he puts his forefinger on his lips as he says, "*Bá-bá*," and with the "*tá*" brings down the forefinger in the palm of the other.

*Ēndul*¹ or *Ēndul pápan*, or *Buaian*.
cradle plank swing.

This is hung up to a cross-bar with ropes, and a plank is placed with the ends in the loop of the lower ends of the ropes; then some get on to it, several together, or one only; then he sets swinging it with his feet, giving a push off first with one foot.

The *ēndul* (cradle) is used by Malays to soothe their children with a variety of songs, but the commonest song is as follows: one sings—

"*púchuk pauh dalíma batu,*
anak sembilang ditápak tangan,
sunggoh jauh nĕgri satu,
hilang di-máta, di-háti jangan,
anak indong."²

The nurse says the first line and the children on the swing the second, and the nurse the third and the children the fourth, each at the end of the line repeating "*anak indong*" (mother's child).

Another song for the children on the swing is:—

"*ikan kékeh* (the kékeh fish) *ma' nĕlai, ma' nĕlai* (endearing term)
ikan gĕlâma ma' nĕloi, ma' nĕloi
the gĕlâma fish, endearing term
adek sákit ma' nĕlai, ma' nĕlai
sister or brother i.e., the child, sick.
tidak lâma ma' nĕloi, ma' nĕloi.
not long

The cradle is a cloth hung hammock-wise, and the nurse sings a variety of things, what she pleases; but the regular one is as follows: "*Dádui*" repeated six times, then "*Di dádui*," repeated six times; then "*Dĕndang-dĕndang, dĕndang di dondong*,"³ repeated four times.

Main Sĕpak Rága (Kick *rága*). "Kick the wicker."

This is a ball made of rattan openwork plaited about the size of a pummelo⁴; it is taken to an open space and kicked about by four or five persons; but it is

¹ Sansk., "*hindola*," swinging hammock. See Hobson-Jobson, s.v. "*Andor*."

² A shoot of manggo, stone pomegranate (*batu dĕlĕma* would be ruby, lit. pomegranate stone), the young *sembilang* fish in the palm of the hand, truly far, in one country lost to the eye but let it not be to the heart, child of my bosom.

³ *Dĕndang*, a song to sing. *Dondong*, to carry. *Dondang*, would be to swing.

⁴ I have never seen it so large, and should say the usual size is a diameter of 4 to 5 inches (*Citrus decumana*). Perhaps *shaddock* would be a more familiar term to use.

kicked with the side of the foot, near the ankle, not with the toe, and it must not be allowed to touch the ground, but must be kept in the air; if it does not fall conveniently for the foot to receive it, it can be kept going with the hand, so that it falls in a convenient position to kick. There are no rules or sides in this game, it more nearly resembles football punt-about than anything else.

Main gasing (Humming-top).

This kind is made of bamboo, and a hole is made in the side and a piece of wood is put through the joint with a sharpened end for it to spin on.

Main awai or Sâliir.¹

For this game a lime fruit is taken, and a brick is placed in the open and one stands near it, while three or four others wait at a distance about 10 or 15 fathoms off; then the one near the brick tosses the lime up with one hand, and with the other strikes it towards the others, and whoever catches becomes the leader, and the striker joins the rest. If no one catches the lime, the person who failed to catch the lime takes it and rolls it at the brick; if he hits the brick, he goes up to the brick and becomes the leader, if he fails, the person who first stood at the brick has another throw with it, and so on.

Main Kalpu or Kêlëpu.

This game is played with *gâjus* (Sing. and Mal. form) or *janggus* (Pinang form) fruit. A hole is dug in the ground the size of a *kêpul* (or *chûpak*, quart measure), then each player takes five seeds, and the first player takes all the seeds and stands about a fathom from the hole and tosses the seeds into it; if any of them come out of it again, one of the others points out one and tells him to hit it with his *gondu*. He then aims at it and if he hits it, it is called *sîpat*,² then he measures the distance between the *sîpat* and the *gondu*; if it exceeds a cubit, then the *sîpat* wins, but if it is within a cubit, then the striker wins all the seeds; and if it is desired to continue the game, a fresh lot of seeds must be produced.

Main wa-u or lâyang-lâyang (Kite-flying).

A small bamboo is split and fashioned into a kite and fastened with strings as in Fig. 4; but it can be made in a variety of shapes. When the bamboo and strings have been fastened together it is called *rangka*, and *wa-u bûdi* (wisdom), *wau sipa-i* (perhaps Sepoy, i.e., Indian), *wa-u mërak* (peacock), etc., etc., according to the pattern, and a sounding instrument is made of *ibus* leaf or *rôtan sêgâ*,³ and fastened to the head of the kite.



FIG. 4.

A bit of string is fastened to the end of the kite-frame and another to the

¹ I cannot find a meaning for these two words.

² *Sîpat*, measure.

³ *ibus*, fan-shaped palm, used in making baskets, bags, and mats. *Rôtan sêgâ*, probably *Calamus ornatus*, the best marketable variety of cane.

junction of the upright with the bow, and their ends are joined so that their junction forms the apex of a triangle with the upright for a base; this is called the *těràju* (i.e., balance-weight). To this is secured the long string by which the kite is to be flown.

Some of the kites have sounding instruments, others not; when they are flying, the sounders hum.

Some kite-flyers fight others, opposing their strings; he whose string breaks first is defeated.

It is a common practice to rub finely broken glass into their strings with sago, to ensure cutting the enemy's string, and so the result depends upon the skill with which the mixture of glass and sago is made and rubbed into the string.

Main pórok or tempong.

This game is played by four with half coco-nut shells. A boundary line is drawn across the ground. Who shall begin is decided by the players taking their shells in their hands and dashing them together (*tangkup daub*) and whichever shell falls face upwards,¹ the owner gets the start. The owners of those which fall face downwards have to place them face upwards on the ground, and the beginners retire to the other side of the boundary line, whence they drive their shells with the heel (*mělérek*) at those placed opposite.

If they hit the first time it counts 100; then the striker returns to the boundary line and this time tosses his shell at the one opposite, and if he hits it, counts 1,000.

He then goes and picks up his shell and drops it on the one he has hit (which is called *ambil lěmak*, i.e., taking the fat), and if it falls face up into the other shell (*těrtindeh*, i.e., pressing close together), he kicks them and runs away; if the enemy catches him before he regains his boundary line, he loses his chance of going on, and the enemy takes his turn at the game from the beginning.

If the striker does not hit the shell opposite the first shot, he goes to wherever his shell has settled and takes another shot with his heel (*langsar*). He can have three shots the first turn; if he misses all three the other tries his chance.

If one player's shell misses the mark and his shell is struck by that of the next player (*těrbakar dápur*, i.e., burnt kitchen or fire-place), the first player picks them up and throws them into the air, to avoid losing his turn; if they fall into each other, the owner of the uppermost kicks them and then makes for the boundary pursued by the other, and if caught loses his turn.

After a player has "langsar'd" both shells in succession, he picks them up and lays them on the ground on their edges back to back (*timbang*) (Fig. 5), and tries to strike them apart with a kick (while the others stand guard over them), without being touched by the guard, and if successful he goes on. The game is terminated at the pleasure of the players.

Formerly the penalty exacted by the winner was a hair from the eyebrow of the loser, but this, leading to blows, was abandoned.

¹ *Těrlěntang.*



FIG. 5.

Account of the Pórok Game in Pérak.

First stage *Pórok* (to kick in a certain manner).

Second stage *tempong* (to toss).

First stage.—A and B play this game as follows: a small tee similar to that used in golf is made, which is the object at which the halves of coco-nut shell used are aimed. A friend takes A and B's shells, places them together and throws them up in the air. Whoever's piece falls on the concave side plays first. Let A be the winner of the toss. A takes his station about 30 feet distant from the tee and places his shell on the ground behind him. He stands sideways to the tee, and with his right foot behind him, gives a side kick at his shell, sending it towards the tee. When the shell stops he is allowed two more kicks.

Second stage.—Should he succeed in striking the tee, he returns to his starting-point and taking up the shell in his hand, tosses it at the tee. If the shell falls on its concave side, he lifts it, and drops it on the tee, and scores one game. But should the piece, after the toss, fall on the convex side, A is *hálan* (driven out) i.e., is out of the game, and B commences.

Another account from Favre's Dictionary.

"*Náli—touché en deux coups: terme d'un jeu, dans lequel un des joueurs, assis à terre* (I never saw this done), *tient entre la plante de ses deux pieds une coque entière de coco, qu'il lance contre une autre placée à une certaine distance; s'il touche celle-ci au premier coup, il obtient 'rátus' (a hundred), s'il touche au troisième 'náli';* if only the third *mákan láwan*, i.e., devoured by the adversary, and if he touches nothing, he is *lunchas*, missed. This game is called *pórok*."

Pórok-pórok (Pinang).

Two or three stand on a side 6 or 7 fathoms apart; each has a coco-nut shell; one of side A places his shell hollow upwards in the middle; the other, B, pushes his shell behind him (having pressed it between the feet) round the left foot towards the shells in the centre; if it turns over face down on the way he has failed, and has to be ridden three times backwards and forwards between the sides by one of the enemy; but if it remains face up without hitting one of the opposing shells, he can have another shot by taking the shell between his feet, and jumping with it, and thus flinging it against the enemy; if he hit it, he can ride the enemy seven times backwards and forwards; if he fails, he becomes horse to the enemy.

Main Anjan.

Like *kělěpu* or *kalpu*, played with stones or other missiles made of horn or flint, or with money, and a stake is deposited.

Another kind of Anjan.

A *kědul*¹ (ball or marble) is taken, pressed between the right forefinger

¹ Favre describes the *kědul* under the head of the game *jing* or *ějing* as follows: "*Sorte de jeu dans lequel on place en rang des fruits du sintuk (Cinnamomum sintuk) que l'on doit renverser avec une boule nommée kedul.*"

and the left thumb, and it is sent with a spin towards the coins; whichever is knocked down belongs to the player.

Main Gólik Pápan (i.e., game roll (on) plank or board).

This game is played with coins; a board is taken about two or three *hastas* (cubits) long and a *jěngkal* (span between thumb and middle finger) or more broad, and the board is fixed in an inclined position, and a coin is rolled down it from the top to the bottom, and it remains wherever it stops; directly after another shoots a coin after it, and if he strikes, it wins, or if he misses, another shoots, and so on till someone wins or loses.

Main Chěmpělek.¹

In this game two cents are taken and placed heads together or tails together and then struck on a stone, and when they spring up and fall to the ground, if both turn up heads, the striker is alive, if one heads and the other tails, he is dead, or if both turn up tails, he is alive. The matter is bet about. The striker maintains that he will be alive, the others that he will be dead; when he is alive the striker wins, and if dead, those who bet so win.

Máin Tauk Lábang (scooping hole), or *Máin góbá*.

This game is played with money or other things, and is played like the game *kalpu*.

Main Chang kábú.

This is a Chinese game. Take a stick about two *hasta* long, and stick it in the middle of the ground, then take a rattan or stick about three *hasta* long, and also a short stick a *jěngkal* long. The short stick is taken in the hand and struck with the long stick to a distance, where it falls, and those who are standing there pick it up, and throw it at the upright stick fixed in the ground; if it hits, they win; if not, the striker strikes it again, and so they go on till someone strikes the stick; if no one hits in three turns, then that side become horses and are ridden by the other side, and they, while being ridden, have to take shots at the stick; they remain horses until some one of their side hits the stick.

Main Lambong (tossing) *Káda* (horse.)

In this game two sides stand opposite each other, two or three on each side; one on each side becomes a leader, and a piece of cloth or head kerchief is taken and twisted to a length of about a cubit, then it is tossed towards the opposite side, and if anyone can catch it, those on the side of the thrower are called over and

¹ Favre has *champlak*, of which, quoting Pijnappel, he says "*un jeu répondant à notre jeu tête ou pilec avec des pièces de monnaie.*" The account in Swettenham and Clifford's *Malay Dictionary*, s.v. *chěmpělek*, is as follows: "Pitch and toss: a game played with two coins. Note the two coins are placed face to face, back to back, or face to back, and then thrown on the floor. If placed face to face or back to back, it is called *sěkah*, and for the one who calls to win, both coins must turn with the same faces upwards. If the coins are thrown face to back, it is called *jual*, and for the one who calls to win, they must turn up one head and one tail."

turned into horses, only the leader remains standing on his own side; then the cloth is thrown back again towards that leader, who tries to catch it; if he succeeds, all the riders descend from their horses, if not, they are spurred once across the ground and back. Then the leader tosses the cloth back again, and it is received by the rider of the horse, but if he fails to catch it, then he has to dismount.

Māin Pēlāga (fighter) *Kēlāpa* (coco-nut).

In this game two ripe coco-nuts are peeled, leaving only the shell; two sides stand opposed to each other, and roll the shells into collision; whichever shell breaks, the owner is loser.

Main Pēlāga Tēlor (egg).

Each player takes a cooked egg in his hand, and one knocks the egg in the hand of the other; if one breaks, the owner of it is defeated, and the broken egg goes to the winner. The egg to be struck is held in the hand of the owner, only just showing the tip between bases of thumb and forefinger; while the striker holds his between thumb and finger. The narrow ends are struck. Eggs with one end broken are matched, and fought with the broad end.

Main āpit-āpit (pressing or squeezing).

In this game the ground (or a board) is marked like a chess-board, with eight squares, and the pieces are arranged. They can be made of anything, but must be of the same colour for each side. Then one man is put forward to meet the adversary, and it can move left or right, or retire to try and put the adversary in a corner; if one can get the enemy between two of his own, he can take it, and the game is continued till one loses his men.

*Māin pērah*¹ or *sālak* (*zalacca edulis*).

In this game either of the above-named fruits is taken, and two holes pierced through it, big enough to admit a *lidi*.² Then some *rāmi*³ string or twisted thread is passed through the holes, and the two ends of it are fastened in a knot, and the two thumbs are placed in the corners of the thread at each end, and the fruit is spun round so that the string becomes twisted, then it is gently pulled so as to become alternately tight and loose, and the fruit is spun round like a top, and hums.

Mandi Kūda (bathe horse).

A *lidi* is stuck in the ground at a little distance and a round stone is aimed at it, and if it is hit, the side on the *lidi* give the other side a ride. There are four a side.

¹ An edible nut, produces a *gutta* (*gēlak*), but not a marketable kind (*Merettia leptopoda*).

² Also *lēdi*, a slip from rib of coco-palm leaf.

³ *Bockmaria nivea*.

Main Sárúk-sárúk (hiding).

This game cannot be played with more than two. Sand or rice (*běrás*) or any other similar substance, about two or three *chúpak* (= quart) of it, is heaped up on the ground or a mat, or something of the kind, and is made into the shape of a grave about one *hasta* long; one sits at each end, then one of them takes a stone or seed about the size of the tip of the little finger and hides, or pretends to hide, it in the heap of sand and then puts back the sand right as before. Then he makes two or three marks in the sand, and the other seizes the places he suspects the seed to be placed in; if the seed is found in the place he seizes, he wins, and can claim to strike with second joint knuckles the knee-cap of the other as many times as may have been agreed on till it is bruised, when he can have it smeared with saffron *těrus* and *jádam*.¹

The Game of Kabdi.

In the game of *kabdi* if there are twenty players, they are divided into two sides of ten each, standing apart at a distance of 5 or 6 *jěmbas* (1 *jěmba* = *děpá* or fathom).

A line is drawn half-way between them. Then one of a side advances to the other side repeating incessantly "*kabdi, kabdi*," and tries to pull one of the party across the central line. If he succeeds, the one dragged over the line becomes prisoner, but if he fails he himself becomes prisoner. Whether he fails or wins the other side takes its turn.

The prisoner must be prevented from escaping back to the middle line; should he succeed in doing so the whole of the side which let him go becomes dead and loses one game.

If one side loses till there is only one left, he makes an attack and tries to pull over one of the enemy, but if he succeeds, there is no one to look after his prisoner, and so he must give up.

An agreement may be made beforehand as to how many games shall be played, five, ten or whatever number is agreed on, and if one side wins every game, they may take their opponents and fling them into the bushes. This game is said to be borrowed from the Klings.

Main Pa' Pa' Lang (i.e., father kite).

For this game five or six or any number of children assemble, each standing behind the other and grasping his waist-cloth; the front one is called the *aheli* (head or skilled one). They walk about strung together, the *aheli* saying, "*Pa' Pa' lang bėrbuntut-buntut ayam pūtih měnggendong tėlōr*—Oh father kite! see the white fowl, with its followers that is full of eggs"—and all those holding on behind reply "*chńnyap chńnyap*," in imitation of chickens several times, walking about meantime. At the same time there is another standing near, and the *aheli* asks him, "Have you

¹ A black extract of aloes, used to blacken silver ornaments, and also medicinally.

any combs for sale?" He replies "Yes," and the *aheli* says, "I want to buy some," and he buys some, but does not pay the price, then the other presses for payment, on which the *aheli* says, "My key has fallen into the sea"; then the owner of the combs tries to catch some of the chickens behind the *aheli*, but the *aheli* prevents him, and there is a continuous struggle between him, and if any of the chickens are caught, he has to become comb-seller.

Main Ayam Jantan. (The Game of Cock.)

This game can be played by three or four, or more. One is selected as chief, and one of the rest is told to go and shut his eyes, and another is made to kneel on the ground, and a cloth is taken and wound round his body, and the remaining player is told to go and hide himself. Then the blind one is called and placed near the one wrapped up in the cloth, and the chief asks the one standing, "Where do you come from, sir?" Reply, "I come from Kēlantān," (a state on the east coast of the peninsula, next North of Trěnggānu). Question, "What have you brought?" Reply, "A cock." Question, "Where is it secured?" Reply, "To the post of the bath-house." Then the chief bids the one wrapped in the cloth to raise his voice, so that it is heard by the one standing up, but at the same time disguising it, when a guess is made as to his personality; if the guess is correct, the one covered with the cloth has to go and shut his eyes, but if not correct, the one standing up has to return and do as before.

Main Achika¹ duduk.

Four or five play at this game, and one chases the others. They all cry out, "*achika duduk, achika duduk*," standing together; then the chaser hunts them in all directions; if he gets near, they sit down, and whoever is caught standing becomes chaser. It may happen that the chaser is tired before being able to get near any of the others; if they all sit down he cannot catch any of them.

Main To'Chāna makan bēlāchan. To' Chāna eats bēlāchan.²

As many as like can play at this game; one is taken from the number, and has his eyes bound with a handkerchief or a bit of cloth, so that he cannot see anyone. Then one of the others says, "Oh To'Chāna, where is the source, and where is the mouth?" Then To'Chāna rushes forward to try and catch one of the others, but they draw out of his way, and some tap his head, and others pull his clothes, and tease him in a variety of ways.

After a time To'Chāna sits groping about and whirling round till he is giddy, and in that time, if he is lucky, may come in contact with someone (and catch him) who will have to become To'Chāna in his place.

The name of this game does not seem quite to tally with the description, but anyhow should be written *achikah*.

² Sun dried and pounded prawns.

Champak kain (Tossing cloth).

About eight a side play this game; there is a leader to each side. The two leaders cast lots as follows: *pěrundi* (try by lot) *měnchabut bālu* (pull or draw a hair), one holds two slips of coco-palm leaf rib in his hand of unequal length, but showing the projecting ends even, so that the drawer cannot guess which is long and which is short. Whoever gets the long one, he and all his followers become riders, and the other side horses.

The horses are arranged at a distance of about 3 fathoms apart from each other in a square figure. Then each mounts his horse like to like (*i.e.*, small on small, big on big, fat on fat, thin on thin, etc.), and the game is begun by tossing a handkerchief filled with sand to the next neighbour on the right hand, and if it is caught, each horse is walked to the place of his neighbour on the right; the handkerchief is then thrown again, and if it is caught, each time the horses are moved on to the right, and so they go on until someone fails to catch the handkerchief, when the horses and riders exchange places; every time the handkerchief is dropped they have to change.

Sometimes an agreement is made beforehand if the handkerchief is sent round without dropping for three times, or such number as may be agreed on; then they walk round the horses for an equal number of times (a sort of march of triumph).

That finishes the game, unless the defeated are dissatisfied, when they can continue, but they must begin as horses.

Main prahu. (Boat game.)

B	54321	A
	54321	

Two sides play this game, five or more a side, in two rows standing side by side. Two boundary lines are made. No. 1 of each row sits with his feet against line A, and the point is to see which side will first reach line B in the way described below.

No. 1 holds the hand of No. 1 of the other row, and No. 2 No. 2, and so on up to the end of the rows; a leader faces each row; the leaders consult about choosing sides out of the two rows, they agree who shall have first choice; one goes up to the rows and walks down between them, making them separate, and looks at each row (previously arranged so that No. 1 in one row shall be as near the size of No. 1 in the other as possible, and the same with the rest) and decides on taking one row for his side, then his side have to be the hunters; both sides sit down in rows, with extended legs one behind the other, like rowers in a boat; and the leader of the side not chosen takes a stone, and hides it under the legs of one of his side, making a pretence with each; the leader of the opponents has to guess which of them has the stone; if he guesses right, then he takes the stone and hides it with one of his own side, and the other leader then has to guess where it is; but if he guesses

wrong, then No. 1 of the side which has the stone removes from his own place to behind No. 5 of his own side, and the stone is again hidden, and whichever side first reaches the other boundary by these removals is the winner.

Main Sabākul (Bākul, a basket).

Played by two or four; if by four, then by two a side. When the ground has been marked out (Fig. 6), two stones are taken and placed at the end of the lines drawn across the circles for *gondu*, i.e., players that can be moved about. Then lots are cast (to decide who shall begin the game) with four *kěrang*¹ shells; whoever turns up most shells hollow side up wins, but the best throw is to get all four shells curve side up; if throwers should throw alike, it must go on until one throws better than the other.



FIG. 6.

If the winner's throw is four face down, he takes his *gondu* to the right completely round the circle, that is called *sabākul*, and then places it on the second circle; if the shells have fallen all four face up then he moves his *gondu* only a span to the right, then he throws again, for the two above throws are called "live throws" and can be continued for any number of times; but if only three or two or one turn face up, the *gondu* is moved only by inches, according to the number turned face up; these are called "dead throws," and each side throws alternately after them; if four are playing, the partner also throws, and his throws are added to the progress of the *gondu* on his side. If a *sabākul* throw is obtained, the small steps obtained are lost, and the *gondu* is advanced to the next circle, and whichever *gondu* reaches the inner circle first, the party of the owner wins; and he may win fruit, or money, or whatever may have been staked—or he may strike the losing party with the middle knuckles of his fingers (called *kúti* or *měngúti*) as may have been agreed on.

Main māsang (civet cat).

Is played by ten or more; whoever likes can become a *māsang*; he sits down and is blindfolded, the two ends of the handkerchief being held by two others, one on each side, who shake them to and fro and sing as follows:—

"Tok-tok māsang, tok māsang bunga láda,
Dátang hantu māsang, sáékôr áyam-pun tiáda
chok galéchok, galéchok gáli úbi
dimána tíkus mondok, disítu dla mējádi."

"Sir civet, sir civet,²
Comes the civet sprite, and not a fowl is there,
Where'er the mole is seen, he too springs up"

The third line seems descriptive of the sound of the digging of the yam, *gáli úbi*.

¹ *Kěrang*, a bivalve shell.

² Pepper flower.

This is repeated four or five times, then the *músang* snatches himself away, and all the others run away and hide close by, only the two remaining; when they are all hidden, the *músang's* eyes are uncovered, but he keeps them closed, and one of the two remaining near him, speaking close to his ear, says "*kětok-kětok*" (tap-tap) three times like the noise of a fowl, then they both run away and hide, and a moment after the *músang* gets up gently, pretending to sniff the smell of fowls, and walks about in search of the hidden ones. When he meets one of them he chases him, trying to bite him, and the pursued cries out to his comrades "help, help," and they all rush out, bent on catching the *músang*, which they attempt to do when they have collected, while he tries to bite one of them; if he succeeds, the victim cries out, but if the *músang* should fall into the hands of the others, they take him up with the intention of throwing him into the bushes; and if he is afraid of that, he admits that he is *máti* (dead) and is thus released; but if he can face it, he is thrown wherever the others like, after which he resumes his chase of them till he can bite one, or is again caught himself.

Main gáli-gáli bēlongkeng (shell).

Played by five or six. A heap of sand is made, and a *lédi* (slip of coco-palm leaf rib) is stuck upright in it, while the players sit round it, holding each a *lédi*, with which he scoops the sand towards himself, and before whomsoever falls the *lédi* stuck in the sand, he is blindfolded, and sand and the fallen *lédi* are placed in his hand, and he is led to a little distance away, made to throw away the sand and the *lédi*, and then led back to where he started; after which his eyes are uncovered and he is told to look for the *lédi* he threw away; if he can find it, the game is begun over again; if he can't find it, he has to have his eyes covered again, while someone else looks for it.

Usually, when the blinded one is taking the sand and *lédi* in his hand, if he is heedless, someone is sure to take the *lédi* away, so that he searches in vain for it; but if he is smart, he will be sure to grip it with his fingers, so that it cannot be taken from him, and when he throws it away, it must fall where he throws it, and then he has no difficulty in finding it.

Pram-pram písang.

This is a game for small children and is played by four or five as follows:—They sit in a ring, placing the palms of their hands on the backs of their neighbours, then they wave them up and down, singing at the same time, "*pram-pram písang, písang māsak sabiji, datang bari-bari, gonggong báwa'lari*" ("The plantains are ripening, as soon as one is ripe, up come the flies¹ and carry it off in their jaws"), and with the last words give a final wave of their hands as they release them. This is repeated as often as desired.

¹ A small variety with little red bodies, which haunt this and other fruit and plague mankind also; there is likewise a small black variety. Cf. the words in *tong-tong bak* where the maimed crocodile plays the part of the *baribari*.

Main gálah-gálah anjing.

This must be played by five or more, but the numbers must be odd and not even. A circle is made on the ground with four radii (Fig. 7); if seven play there must be six radii, and so they continue to increase with the number of players.



FIG. 7.

When these have been prepared, whoever likes to be *anjing* (dog), takes up his position in the middle, and the others stand where the radii touch the circumference; then the dog says "*yoh! yoh! yoh!*" and the others say "*run, run,*" and each runs to the vacant place next to him, and the dog watches to see whether he cannot run to one of the vacant places before any of the others can; if so, some one will be left without a place, and he has to take the dog's place; if, however, the dog is unsuccessful in ousting any of the players, he must remain "dog."

Main Tang-tang kul atau tikam saládang.

Five or six play at this; whoever likes can be a *saládang* (a kind of wild ox or bison which grows to a large size) and another becomes leader of the *saládang*, and says:

- (1) "*tang-tang kul*" (the child's jingle); the *saládang* replies "*Kéládi uwa-uwa*" (the *uwa-uwa* caladium).
- (2) Leader: "*apa di bákul?*" ("What is in the basket?"); the *saládang* replies "*hárang pára*" ("Soot").
- (3) "*apa búat hárang*" ("What is the soot for?"); the *saládang* replies "*pěngásah lěmbing*" ("To sharpen my spear").
- (4) "*tajam, tumpul?*" ("Is it sharp or blunt?"); the *saládang* replies "*tajam*" ("Sharp").
- (5) "*tikamlah*" ("Stab away, then").

Then the *saládang* kicks out right and left, and those around look out for themselves in order to escape these kicks; if anyone should receive a kick on any part of the leg (*i.e.*, from the thigh downwards) he must become *saládang*, but if the kick is on the body, it does not matter.

Oftentimes owing to the negligence of the *saládang* in kicking, he gets caught by his adversaries; then one asks him, "Dead or alive?" Then the *saládang*, if he thinks he can release himself, replies "alive," and then does his utmost to release himself, so as to get a kick at them, but if he is unable to release himself, he says "dead," and is so; in which he has to become *saládang* again, and begin kicking right and left.

Main sórok-sórok tompok.

Played by two only. Who is to begin is decided by *undi chábút-bálu*. Two rows of five heaps of sand close to each other are made as shown in Fig. 8.



FIG. 8.

Main chěmpělak chempělak wang.

FIG. 9.

Played by eight or ten, not less than five. One of them becomes *ibu* (mother); they all sit down, the *ibu* only squatting cross-legged. Whoever likes can come and bow his head on the lap of the *ibu*, and all the others come and place their hands, palms up, spread over the back of the stooper, and the *ibu* takes a stone, holding it in the tips of her fingers, and counts while dabbing every palm with it, a word of song to every dab, going and returning through all the palms till the song is finished. The song is as follows:—

1	2	3	4	5
<i>chěmpělak, chěmpělak, wang</i> (money), <i>wangnya, sīkuranting</i> (angle of twig)				
6	7	8	9	10
<i>māma</i> (uncle), <i>tātū</i> (cut or pound), <i>māma, lāda</i> (pepper), <i>Hasan</i> (grandson of the				
11	12	13		
prophet), <i>Husin</i> (grandson of the prophet), <i>lārah</i> (in demand), <i>lérch</i> (a plant),				
14	15	16	17	
<i>sibāba</i> (Master Baba), <i>taromboh</i> (sunken rock), <i>rombong</i> (plaited baskets), ¹ <i>yamūna,</i>				
18	19	20	21	22
<i>yamūnu, pēgang</i> (hold), <i>bātu</i> (stone), <i>sālah</i> (wrong), <i>sātu</i> (one).				

Wherever the song finishes, in that hand the stone is placed, and at the same time all close their fists and erect their forefingers lowering and raising them, while the *ibu* keeps on saying "*tam uh, tam uh,*" until the stooper rises and notices all the fists, with a view to guessing which contains the stone, and he points out which he suspects, left hand or right; if he guesses not only the right person, but the right hand, then the holder of the stone has to take his place and become stooper.

But if he fails, he has to go on as stooper, and if he fails ten times, he is taken by the others and swung by the head and feet and tossed into the bushes (*hāyak*).

Main ūti-ūti.

About five or six play this game. One becomes *ibu* and sits down, another comes and bows his head on the *ibu*'s lap, shutting his eyes. The others run and hide; when they are all hidden, the *ibu* makes the stooper raise his head, and asks him *ūti! ūti! dimāna sīānu-itu?* i.e., "*ūti, ūti,*" "Where is so-and-so?" mentioning the names of the hidens, one after the other; if he guesses that so-and-so is in such a place correctly, the one who is guessed changes place with the stooper; but if he fails to guess up to ten times, then he is *hāyak'd*, and if they go on with the game, he continues to be stooper. (For *hayak* see preceding game.)

Main tang-tang kwit.

This is played as follows by two children. One of the two ropes supporting a swing is removed, and the plank is placed with its centre on the remaining rope

¹ Made from the leaves of the *mengkuan pandan* (*pandanus fascicularis*).

and a child sits on each end, and they play see-saw with it, one saying "*tang-tang kwit*"; the other *kwit, kwit*.

Jongkang-jongket (see-saw).

This is the ordinary see-saw with a piece of wood under the centre.

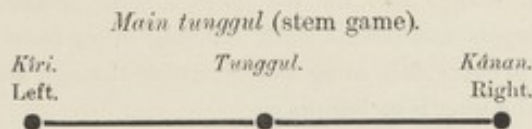


FIG. 10.

One person agrees to become *tunggul* and look after the place in the centre. (See Fig. 10.) Six or eight a side play. When the two sides are ready, the children are separated by the leaders, and the person who has agreed to be *tunggul* chooses his side and goes on the watch.

The two sides sit right and left of the *tunggul* at a distance of five or six fathoms.

Then from the chosen side, one of the party steps up to the *tunggul* and whispers "I want so-and-so," giving the name of one of the opposite party, after which he returns to his place.

Then the *tunggul* tells the other side to send out one of their number, without mentioning the name; on which, that side consult as to whom they shall put forward, their object being to avoid putting forward the one who has been secretly named by the opposition. They then send out their representative; if he has not been named, he goes up to the *tunggul*, and in his turn, gives the name of one of the opposition, who have then to send a representative. So they go on, turn and turn about, till the one put forward is the one named, when his side have to carry all the opposition on their backs over to the other side; the two sides thus changing places. If the game is then continued, the defeated have to begin naming.

Gasing (peg-tops).

A and B wind a long string round their respective tops. A jerks away his top, retaining the string, and thereby setting his top spinning. B follows and tries to knock A's top off the spin, leaving his own spinning.

Jating (foot-racing).

Měnyělam (diving).

Two dive and see who can stay longest under water.

Main tătup mătta (shut eye).

A mark is made on the ground, and the eyes of players are blind-folded in turn. Each, when blind-folded, takes a stick and walks towards the mark, and tries to bring down the stick on it. Whoever gets nearest is best, or if one hits it

he may get some prize in the form of money, or win a bet ; so also, if more than one hits the mark.

Góli (marbles).

A and B squat on the ground and jerk a marble or small stone from the forefinger, aiming at a small hole made in the ground to receive it. Three shots are allowed, and whoever can hole the marble in the three shots wins.

Pa'pa' lang (as played in *Pérak*).

Twenty or thirty children stand in a circle, sing "*Pa-pa-lang bēbuntut-buntut*," moving round slowly as they sing.

Main papanchak dan silat.

War-dance, springing about (*panchak*) and whirling (*silat*) round, combined with a kind of fencing.

Main dābus.

At great feasts young men take pieces of skewer-shaped (*dābus*) iron, ornamented at the head with bells or rings, and pierce their arms and legs, afterwards putting warm oil in the wounds. The first who does this, challenges another to do the same ; to refuse is regarded as cowardice, and the ancestor, in whose honour the game was instituted, will have nothing to do with one who refuses.

The legend goes that the country (*Pérak*) being invaded by a powerful enemy, the ancestor alluded to, assuming the form of a warrior, came to its aid, and as often as he was killed by the enemy, returned to life and renewed the fight over and over again. The invader seeing no prospect of an end to this, withdrew from the country in disgust.

*Main pimping.*¹

Resembles "odd man's out." A lot of money is shuffled about. The two players settle which will take heads and which tails (*kēpāla* and *bunga*). After tossing the coins on the ground, whoever obtains most, heads or tails, is the winner.

Chok-chok kēndong (Father kite).

Game for small children ; one crawls and tries to catch one of the others by the heel. The others slap him on the back, and whoever may be caught by him has to crawl in his place.

Pak-pak hēlang.

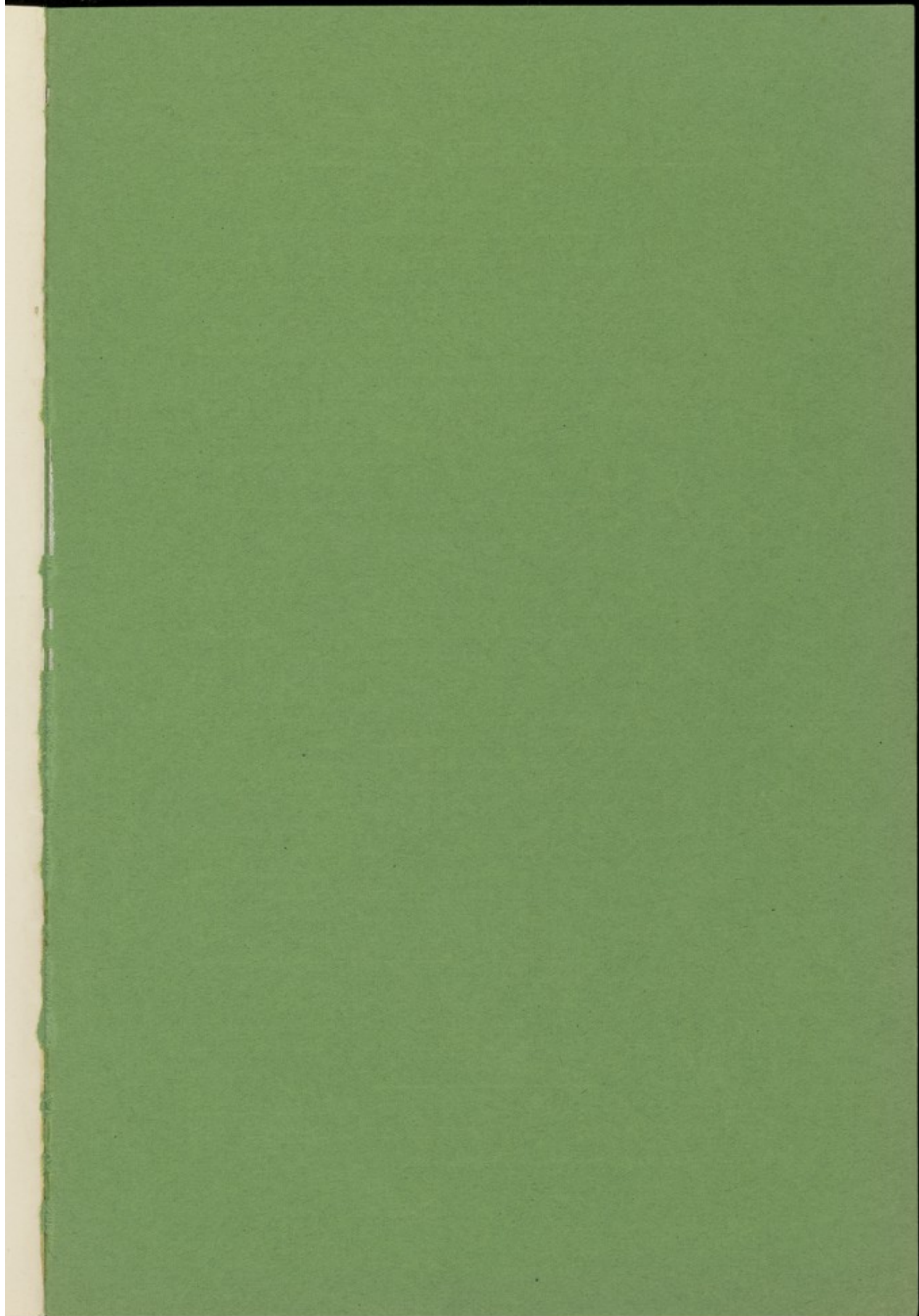
Like *la queue du loup*.

Ping-Hilang.

Like hide-and-seek.

¹The original word was perhaps *ping-ping* from the sound of the coin, having come to be sounded and written *pimping*.

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ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.

This Institute was established in 1871 by the amalgamation of the older Anthropological Society and Ethnological Society. It has for its object the promotion of the Science of Mankind—Anthropology—by the accumulation of observations bearing on man's past history and present state in all parts of the globe. It investigates, in a rigorously exact manner, everything that can throw light upon the laws of man's nature: his origin, history, and capabilities of progressive development and civilisation. It studies him structurally and psychologically, under the several types in which he is found in various regions; and comparatively, in relation to the rest of the animal kingdom. The ultimate object of the Institute, therefore, is to build up a Science of Man on a basis of well-ascertained fact, and logically deduced inference. As means to this end, the Council of the Institute has adopted a plan of operations, the principal heads of which are as follow:—

1. Meetings for the reading of papers and for discussion of anthropological questions.
2. The issue of a Journal containing Reports of the Proceedings at the Meetings, with other matters of anthropological interest.
3. The appointment of Local Correspondents in all parts of the world to collect information, and to aid the Institute in its operations.
4. The maintenance of a library, which contains sets of all the principal Anthropological Journals published in the United Kingdom or elsewhere, besides a large and valuable collection of books of reference, travels and researches, an extensive collection of photographs and lantern slides, and much unpublished material for the use of students of Anthropology. Fellows residing in the country, as well as in London, can borrow books from the library.
5. The appointment of Committees to conduct special investigations, as occasion offers, in the various branches of Anthropology.
6. Co-operation with the British Association for the Advancement of Science, and with foreign scientific societies in anthropological investigations; co-operation with individuals and institutions in aid of explorations and in the establishment of local centres of anthropological study; and, generally, the stimulation of individual and local efforts to further the objects of the Institute.

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