

Exhibits N^o 136 & 137

Many Rumpitan

of these I send nine (9) for
N^o 136 & three (3) for N^o 137.

last marked

The four, which are each marked
are very far north (Patani & the
northernmost part of Kelantan),
pangghar weapons, roughly made
but distinctive in having the shorter
part of the blade more or less in
accordance with the ancient rule
that this part, the "~~SENEMAR~~" a
"SENEMAR" long, viz from elbow to tip
of forefinger. But, apart from the varying
lengths of the men's fore-arms, a
different occurs in that the Many
obtains a bamboo "YEON" or longer
part of the blade a few inches longer
than the strict measure would be, does
not like to cut it off, in order by complying
with the rule, to make his weapon of the
length he is accustomed to, (generally
a close approximation to the "Kasterweites",
or wide stretched arms, of each man)
again he may, & often is, only able to
get a Yeon shorter than the orthodox
length by rule. In such case sometimes
he adds a very long "CHA-NAM-PAH-EE", or
engraved piece, carrying the resin head, see
notes to Exhibit N^o 136) but it may be that
he already has this latter in short length
or other case, & he adds a few inches to
the "SENEMAR" (or as it is also called
the "CHA-NAM-PAH"). Therefore I send a
set of four weapons, varying only in
the engraved designs & the length
of the "Senemar" in illustration of
the fore-written. You will find
information re the designs engraved
on the ~~base~~ the main palm ee. in
the book of Rumpitan designs
page 6

"B" are two "Ken Siew" Lerman weapons
 from one of which I have broken
 the resin partly away at the
 head to show a ^{practically always, now} practice, sometimes
 but not always adopted, of stripping
 the bamboo skin off ^{now done} so that the
 resin may adhere more firmly to
 the rougher surface. To good, well
 prepared resin & properly laid
 on the removal of the skin is
 not necessary. At first this removal of skin had
 a different significance. ^{see book of sumptuous designs & notes} Ken Siew men, as with
 their bows & arrows, established
 a difference to mark their clan
 when they migrated westward
 making the than ampah a hand's
 grasp wide. (Hence two names in
 different places for this part.)
 He was able to do this, for
 longer internodes of bamboo grow in
 his rough wild part of the country
 than further south or east. (That is
 to say of that particular kind of
 rough siliceous skinned bamboo
 which is the original Lerman's one
 at any rate from the date of their
 abandoning the southern part of
 the peninsula & prior to the
 southernmost of the pang 99 times
 getting the imported smooth skinned
 plant through the Battak's importation
 plant. B₁ & B₂ may be considered as
 without difference except in the
 engraved design. B₃, however is of
 later date than the other two. When
 the Ken Siew man mixed by contact
 & service for the Malay & Siamese, as
 hunters, they soon advanced from
 the iron headed arrow first supplied
 them by their more civilized patrons
 to the possession of guns, to kill
 the big game for horn, ivory &c. &
 the sumptuous was discarded for
 the explosive, save where small game
 for food was sought or where the
 noiseless flight of the dart was

an object. With Malay³ came Malay
ideas & the red skin laughed at and
derided the black skin's charms.
Though not one whit less credulous
or superstitious himself & the
Ken Siew man gradually dropped
the charmed engraving. Yet now
unless the weapon is brought from
one of the other clans, one rarely
sees an engraved scimitar
among the few Ken Siew remaining
distinct as such. The reason the Ken
Siew became hunters more than gatherers
of jungle rotans & resin was because
the wild & difficult country they
occupied the Malay did not care to
venture & wild animals of all kinds
abounded.

is a "Kintar" weapon of the old
distinctive pattern. very scarce now
the superior finished "Bloom" pattern
having superseded it.
It was always joined, for
the sheath in the middle of its
length, more or less, the halves of
the parts remaining the same & now
sent. There are modern points, the
interlaced rotan ring at the sheaths
joining is learned from the Malay
& so is the ^{proximal} (mouth piece) end of
rotan binding to prevent the sheath
splitting. The insertion of the end of the
binding into a hole is not a summary
practice at the distal or muzzle end
the binding is not ~~the old distinctive~~ ^{both ends}
Kintar one which was the same
as the binding for their ancient arrows
shafts. see Exhibit 9^a 68
Not being able to secure two
bamboos for the sheath of equal
external diameter, the small has
taken the pains to strip the skin
from the larger one & reduce it thereby
to the size of the smaller one.
The rings cut proximally
to the joining of the sheath close to the
interlaced rotan ring are distinctly a

Kuntar mark. 1 & 20 are those at the muzzle end. There may be any number at pleasure.

Whether a split existed or not, the Kuntar even made a practice of banding top & bottom of their cumpitars. The other clans only if a split threatened or occurred, or at fancy of the individual. The "coved" appearance of the reduced, entering, part of the engraved head piece, where it joins the sheath is merely accidental to a rough heavy tool being used. It is not special & shouldered squarely to a reduced part, like all others. Only a very slight taper being given to the thinned length.

"D" is a "Bong" cumpitar. a long single sheath here carries an entirely ornamental "Chanampah" of three, & sometimes of only two, fingers breadth in length, always ring engraved in any pattern or style the maker thinks proper for. The piece is only retained to distinguish it from the Kloom weapons, which like their neighbours Summeor & Saka (Klandas), had no Chanampah. any number of spirals of any number of turns to each were cut on the proximal end of the sheath, below the Chanampah as a distinctive mark only. From its short length the Chanampah was always bound at both ends to prevent splitting, but it should be with "OWEE-TOG" creeper (Exhibit 41) in the special arrow shaft tie (Ex 68). Those now & the tube are Malay pattern & origin.

"E" Three very fine & valuable "Kloom" cumpitars, one of which E1 shows the distinctive ancient Kloom special characteristics, unaltered except that a Malay pattern ring

of interlaced rotan. replaces the
 proper (Ex 68) binding at the
 proximal end of the sheath ^{should be}
 & that the tie of the binding, ~~of the~~
 properly "OWEE WUG" creeper, at the
 muzzle end is not of the old
 distinctive style (Ex 68)
 a single long "Battak"
 bamboo, obtained from Blandas
 or southern Pangghar. near them
 carries the short engraved head
 piece direct without the interposition
 of a "Senemar"

The internal tube or
 sumpitan actual, carried by this
 head piece should always be one
 unbroken length but these are
 now very rare & difficult to obtain.
 The muzzle end for a
 distance of the hand's span from
 outsketched thumb tip to little finger
 tip is denuded of skin & any
 number of rings but thereon. These
 muzzle being always bound.

any number of rings, not
 spirals, appear at the & on the
 proximal end of the sheath.
 The pattern however of the
 engraved design is not orthodox
 Senemar, on D. 1, & has been
 copied from Blandas probably
 by the maker, who like all the
 Bloom men soon lost faith in
 the Pangghar charms & cared only
 for ornament in their engraving.

2. ^{DA} is more mixed in style. The
 long sheath carries a Senemar of
 any length, bound at both ends,
 no matter what the length and,
 like the proximal end of the
 sheath (Meoli) is ornamented
 with any number of rings, in any
 pattern that pleases the maker.
 The head piece may be either engraved
 in an invented, copied, or orthodox
 Pangghar design or charm, but
 frequently is the shade of the beautifully
 marked "Kara" bamboo of the Malay.

without any engraving. Exhibit
 No 155 I send a specimen or two of
 well marked "Kara" for your
 inspection. None of the other clans use
 the Kara. The rings at the muzzle
 end may be either like D1. entirely
 on the denuded portion or the skin
 may be only taken off for a varying
 length & like rings. Continued for
 the hands span length on the
 un-denuded portion. ^{E3} Dr3. is

The third pattern. ^{E3} Dr3. is
 of the same style in general as
~~Dr2~~ ^{E2} but carries an engraved
 design on the head piece, (without
 meaning & ornamentation only) &
 shows the difference in the join
 of the internal tubes, which in
 the case of one single bamboo of
 sufficient length is made up
 of two pieces, but contrary to the
 panggan universal custom, is
 joined by a thin bamboo, (not the
 "Lang kap palin" heated while green
 till soft, plucked over the ends of the
 sumpitan tube & pared down, by removal
 of outer skin, till it enters the sheath
 easily. This is almost always
 ornamented with some pattern of
 rings, though occasionally they are
 omitted.

So much for the various
 patterns of secondary sumpitans the
 (all of which have resin heads). The
 southern panggan of Kelantan
 excepted, which I am keeping
 back for some details I am not
 satisfied about as to their accuracy.
 Mixed territory may
 be seen various other styles. From
 Kelantan & Isumcor but those
 I send are essentially secondary.
 There is one detail I
 am as yet silent about viz the
 "Piclod" or dotted design at the distal
 end of the internal tube. I send you