



ARTS AND SOCIETY

an exhibition construction site



STUDY GUIDE
explore our world

Maltwood
art museum
and gallery



Open 10am to 4pm Monday to Friday, University Centre <http://www.maltwood.uvic.ca>

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Important Note:

This study guide contains information on objects contained in cases, as well as freestanding objects currently on display as of the date:

January 1, 1998

The displays will change over time, and the Maltwood will issue updated guides when it is deemed that a significant portion of objects has changed.

Due to the greater frequency of changing our wall displays, this guide DOES NOT contain information on Wall Hung objects. Please see the latest Study Guide Wall Hung Supplement for information on our wall hung component of Arts & Society.



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INTRODUCTION

My first duty is to recognize and thank a host of student academic and curatorial assistants who have worked over the last three years to create "Arts & Society": the Exhibition, the Web site and the published Study Guide; the results of whose research give Arts & Society its shape and form.

To give a distinctive form the type of academic pursuit represented by "Arts & Society", and in particular to distinguish from the normal kind of academic research and publication enterprise, quite early on we established the metaphor of a "construction site". This was to constantly remind us that this was a collaborative endeavor, and that we constantly had to produce real and concrete outcomes, on budget and on-time. The metaphor easily extends to the information technology underpinning of contemporary exhibit making with the cyberspeak references to "building" web sites or "constructing" hotlinks, software "architecture" etc. But beyond this "Arts & Society" is a construction site because it will constantly change and develop as more academic workers add to its knowledge base. We invite a response to the exhibit site (real, printed or electronic) by encouraging seminar visits, research course assignments, or just casual attendance.

The exhibition methodology for "Arts & Society" is perhaps somewhat unusual for contemporary museum exhibits because we have avoided the usual grouping systems based on chronology, geography, object type or maker. Instead we have built on the seventeenth century notion of the "cabinet of curiosities", an early ancestor of the modern museum. But while the order may seem random, in fact the groupings are intended to prompt curiosity by encouraging the viewer to make intellectual comparisons across traditional boundaries in the context of object function or use. Thus the theme groupings: "Arts & Nature", "Arts & Religion", "Arts & War", "Arts & Death", "Arts & Everyday Life", "Arts & Leisure", "Arts & Scholarship". We recognize this might be hard work, require some thought and no small amount of scholarly inquiry. But after all "Arts & Society" is presented in an academic setting.

It is interesting to note, however, that by adopting this manner of organization we are following in the footsteps of the museum's founder, artist and antiquarian Katharine Maltwood. Her original collection documented her own interests in art as documentary evidence of the human condition, in particular belief systems and attitudes in the face of such grim realities as death and destruction of war. Indeed these very themes form an omnipresent backdrop to studies right across the many disciplines of the humanities.

Participate and enjoy,

Martin Segger
Director.

ARTS AND SOCIETY

introduction

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"ARTS AND SOCIETY" represents a departure from traditional art museum exhibitions. "Arts and Society" is an ongoing project. It will be UNDER CONSTRUCTION for three to four years. If you are a student or a professor you can join the construction team. Apply here.

Like the eclectic style architecture of the Victorian period, which was rich in symbolic allusions to the arts of many periods throughout the world, we have organized this exhibit as a "cabinet of curiosities". The art on the walls is installed "salon style".

The current installation represents only the frame of an exhibition-to-be-built drawn from the diverse art collections of the University of Victoria. The ultimate structure will be dynamic and changing, representing the interdisciplinary teaching and research interests of the University.

If you are interested in an object on display or in our collection, or a theme linking a group of objects you could be the kind of academic

tradesperson we are interested in. If any class or seminar group wishes to work on-site by contributing research or knowledge, then parts of "Arts and Society" can be rebuilt to reflect your discoveries. You can learn on the job.

But what you see here is only the superstructure. The infrastructure and site services need work too. Visit our web site for the virtual "ARTS AND SOCIETY": (www.maltwood.uvic.ca).

Our web site needs multi-media essays, theme links, research postings and discussion group participants. Talk to us about these exciting career opportunities.

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ARTS AND NATURE

section one

Arts of many cultures have been inspired by nature. Paintings interpret or seek to replicate the natural world; sculpture often uses materials found in nature. Art sometimes contributes to the study of the natural world, as illustrated in the engravings from the accounts of Captain Cook's exploratory expeditions. Nature provides food, cloth-

ing and shelter for everyday life, a place for relaxation in leisure time, and a source of devotion for many societies.

■ CASE 1:

M964.1.375

Relief Carving
Katharine Maltwood
Alabaster
Canada, 20th century

This undated sculpted relief by Katharine Maltwood recalls the natural style and form of the bull motif from Minoan art, Minoan, like Egyptian, Celtic, and Asian arts, inspired both the themes and forms of many of Maltwood's sculptures.

M964.1.72

Game Rooster
Iron; Gold; Silver
Persian, c. 19th Century ?

The body of this damaskeen work rooster is formed from eleven separate pieces of wrought iron joined with silver rivets, which are visible at the neck and inside the tail. Where possible, the rivets were incorporated into the design. Decoration also includes gold and silver inlay. Although the document card attributes the inscription to Suleiman the Magnificent (1494-1566), it has been translated instead as "Sultan Shah Abbas." Shah Abbas I died in 1629, Shah Abbas II reigned from 1642-66, and another Abbas died in 1834. Thus, an accurate date for the creation of this object requires more research.

The rooster was purchased by Katharine and John Maltwood in Wells (Rossiter, Somerset House, High Street) in May 1922.

Bibliography: Marchand, et. al., Condition Report (in document file)



M964.1.72

M964.1.293

Bird
Buffalo Horn
Indonesia (Java), 20th century

There is no information about how or when the Maltwoods acquired this carved horn bird, although it appears to have been part of their collection prior to 1930. The shape of the bird follows that of the water buffalo horn. The wings and the comb are separate pieces joined to the body of the bird. Details and decorative patterns have been incised.

Bibliography: Wikelund, Condition Report and Essay (in document file)

The "Arts and the Natural World" display includes five ceramic models of mushrooms. These form part of the Lorenzen Collection created by Alma and Ernst Lorenzen from Nova Scotia. The Lorenzens began creating ceramic models of mushrooms in 1949. Margaret Vincent donated 106 of these to the University of Victoria in 1992, and an additional 40 models were purchased to augment the collection.

Each mushroom has been hand-sculpted from the study of a living model, supplemented by photographs and sketches. The scientific name of each ceramic mushroom is inscribed on the unglazed bottom. The entire collection will eventually be available as an aid for teaching identifications. These models illustrate the close connection between art and the study of the natural world.

Bibliography: Correspondence; Barkhouse, The Lorenzen Collection (in document file)



U992.18.5

U992.18.5

Amanita Rubescens
Alma and Ernst Lorenzen
Ceramic; Glaze
Nova Scotia, 20th century
Collection of Margaret Vincent

U992.18.19

Clavaria Vermicularis
Alma and Ernst Lorenzen

Ceramic; Glaze
Nova Scotia, 20th century
Collection of Margaret Vincent

U992.19.21

Clavaria Amethystina
Alma and Ernst Lorenzen
Ceramic; Glaze
Nova Scotia, 20th century

U992.19.29

Militinus britannicus
Alma and Ernst Lorenzen
Ceramic; Glaze
Nova Scotia, 20th century

U992.19.37

Pleurotus ostreatus
Alma and Ernst Lorenzen
Ceramic; Glaze
Nova Scotia, 20th century

Six sculptures in the "Arts and the Natural World" display are from the Joseph and Elizabeth Rosa Isaacs Collection given by Rivkah Isaacs in memory of her parents. This collection includes nearly a hundred stone, bone, and ivory sculptures from Alaska, Northern Canada, Greenland, and Siberia, assembled largely in the 1950's and 1960's. These objects illustrate artistic representations of the natural world, and human interaction with nature.

Additional pieces from this collection are on permanent display in the upper level of the foyer of the University Centre.

U989.1.83

Cubs
Ivory
Tobolsk ?, Siberia, 20th century

U989.1.71

Man with Bowl
Ivory
Tobolsk ?, Siberia, 20th century

U989.1.38

Goose
Shatlook
Whale bone
Spence Bay, Canada, 20th century

U989.1.53

Bird (Gull?)
Nulguruk
Soapstone
Canada, 20th century

U989.1.54

Owl
Nulguruk
Soapstone
Alaska, USA, 20th century

U989.1.59

Bird (or Seal)
Nulguruk
Soapstone
Alaska, USA, 20th century

U994.3.4

Baluster Vase
Ceramic; Glaze
China, c. 1851-1861

This vase is from the S. W. Jackman Collection. It dates from the Qing (Ch'ing) Dynasty of China (Hsien Feng period). The decoration features a landscape or garden scene, and thus shows another connection between the world of nature and the arts.

Other blue and white ceramics from the S. W. Jackman collection are displayed in this exhibit, and in a permanent installation at Dunsmuir Lodge.

Bibliography: Correspondence; Press Release (in document file)

■ SMALL CASE:**U981.15.1**

Hat
Cedar Bark; Dye
Nuu-chah-nulth
Canada, late 19th - early 20th century

Probably a chief's hat of relatively recent origin, this item is decorated with motifs of boatmen and whales. The weave is of wrapped crossed warp with a central section of plaited bark sewn on to support the hat while being worn. The hat was donated to the University of Victoria in December 1966 by Commander and Mrs. A. J. Tullis.

U990.7.8

Hat
Cedar Bark; Pigment
Kwagiulth
Canada, late 19th - early 20th century

This flat-topped conical hat is decorated with red and black traditional formline designs. The interior of the hat has a woven support to make wearing it more comfortable. The hat is part of a collection of historic First Nations baskets in the Tony Hunt Collection.

END OF SECTION

For information on Wall Hung objects see our latest Study Guide Wall Supplement, or for more information on our collections on-line go to <http://www.maltwood.uvic.ca/society> (requires Netscape 2.0 or higher, or Microsoft Internet Explorer 3.0 or higher).



ARTS AND RELIGION

section two

Art and religion have a close relationship. Devotion can inspire the creation of art, and art can inspire devotion. Furnishings, textiles, sculptures, and paintings are used in many religions to enhance ceremonies and to teach doctrines. Other objects, while not specifically created for religious use, remind the

faithful of their beliefs through referential decoration on even the mundane objects of everyday life.

■ CASE 2: SOUTHEAST ASIAN RELIGIONS:

Three Lontar palm manuscripts are included in the Southeast Asian Religions case. Each has incised covers and illustrates a particular religious epic. All are wrapped in string, and two have Chinese coins tied to the ends of the string.

These manuscripts were the gifts of Gerhard H. and Liana Kuhn, who acquired them in Indonesia.

U993.25.6

Lontar Palm Manuscripts
Palm Leaf; Ink
Indonesia (Bali), 20th century

This manuscript illustrates the Ramayana epic. It has incised figural decorations on the cover. The words of the epic are on one face of the leaves with illustrations on the other.

U993.25.8

Lontar Palm Manuscripts
Palm Leaf; Ink
Indonesia (Bali), 20th century

Very similar to U993.25.6, this is also a manuscript illustrating the Ramayana epic.

U993.25.9

Lontar Palm Manuscripts
Palm Leaf; Ink
Indonesia (Bali), 20th century

The two Chinese coins have been lost from this manuscript of the Rayana epic. The surface of the cover is incised with floral lozenges.

M964.1.80

Carved Staff
Wood; Hair
Indonesia (Sumatra), 20th century

This carved wood ceremonial staff is from Brastagi, Sumatra. It was acquired by the Maltwoods, although where and when is not known. Staffs such as this are used by either a manang (a shamanistic healer) or a lemambang (a bard). Both professions require an ability to recite long, rhyming saga which can sometimes last for days. The staff is used to beat out the rhythm of the verse.

Chin and Mashman, *Sarawak: Cultural Legacy*; Richter, *Arts and Crafts of Indonesia*

U993.3.19

Penggulu beaded neckpiece
Beads, wood, string
Sarawak/Kalimantan (Borneo), 20th century

Beads are very important in Sarawak. They are not used to simply make objects more beautiful with colour. Beads are thought to provide protection, to indicate a person's status in the ancestral cult, and to strengthen the soul of the priest or priestess when dealing with spirits. Different regions of Sarawak have varying traditions related to beadwork.

Iban men traditionally wear a neck ornament sometimes described as a "bead rope," such as this Penggulu neckpiece, which was acquired by Colin Henderson Smith and Gloria M. (nee Burroughs) Smith during their stay in Sarawak.

Bibliography: Chin and Mashman, *Sarawak: Cultural Legacy*; Richter, *Arts and Crafts of Indonesia*

U992.23.31

Carved Hornbill beak
Sarawak/Kalimantan/Borneo
20th century

This rare piece of carving was acquired by Colin Henderson Smith and Gloria M. (nee Burroughs) Smith during their stay

in Sarawak. The carved top part of the hornbill beak has been incised with stylized "aso," or dog, motifs; the red sides use similar designs in an openwork filigree.

The Hornbill is one of the most sacred birds to many of the peoples of Sarawak and Kalimantan. This piece is probably an offering container. The Orang Ulu people used to also carve hornbill ivory for personal adornment, such as ear-rings worn by men. Hornbill ivory is a delicate material and only a few people are able to carve the fine designs.

Bibliography: Chin and Mashman, Sarawak: Cultural Legacy; Richter, Arts and Crafts of Indonesia; Harrison, World Within: A Borneo Story; Haddon, "The Dog-motive in Bornean Art" (copy in document file)

U992.23.30

Ceremonial Dish

Wood

Sarawak/Kalimantan/Borneo

20th century

This is a carved ceremonial offering dish for the Temonggong's "Gawai Antu." The Gawai Antu is the Feast of the Departed Spirits, the greatest of the Iban festivals. The festival is held in honour of all who have died since the previous Gawai Antu, and usually lasts for ten to fifteen days. Thus, it illustrates the close connection between arts made for religious and funerary uses.

Bibliography: Chin and Mashman, Sarawak: Cultural Legacy; Richter, Arts and Crafts of Indonesia

U983.8.1

Medicine doll, Male

Wood; paint

India (Mangalore)

n. d.

This male figure of carved wood has incised and painted details. The clothing is represented by elaborate incised designs and the headdress by brown paint. He also wears large ear ornaments.

U983.8.2

Medicine doll, Female

Wood; Paint

India (Mangalore)

n. d.

A companion to U983.8.1, the carved female figure also sits on base and has incised marks to represent the clothing. She wears no headdress, but has a braid down her back. Like the male figure, she wears large earrings.

■ **CASE 3: BUDDHISM AND TAOISM**

M964.1.58A-B

Head of Buddha

Bronze; Wood

Thailand

c. 16th - 18th century?

The flame finial on top of the rounded protuberance is associated with the transcendent quality of the Buddha. The Maltwoods purchased this small Thai head, made in the Sukhothai style, from E. W. Margrett in Bangkok on January 19, 1931.

Bibliography: The Maltwood Far Eastern Collection exhibition catalog, 1982.

M964.1.288

Head of Buddha

Bronze; Wood

Thailand

c. 16th - 18th century

This head of Buddha is thought to have been made in Thailand between the 16th and 18th centuries (Ayuthya School?). The Buddha is shown wearing a crown. This is a format that developed in the the late Pala-Sena Mahayana Buddhist art of India, and was also found in Southeast Asia by the 12th century.

This head was purchased by the Maltwood in London (Yamanaka on Bond Street) in July 1926.

Bibliography: The Maltwood Far Eastern Collection exhibition catalog, 1982.



M964.1.288

M964.1.404

Prayer or Meditation Mala

Amber; Jade; Coral; Glass; Metal; String

Tibet

n. d.

The quality and materials of this meditation mala suggest it may have once belonged to Tibetan Buddhist royalty. The date and place the Maltwoods acquired it is not known, but notes from their files include the following information: "Beads counted while saying a mantra. Largest bead in centre is Guru bead, 3 other hanging strands represent Buddha, Dharma, and Sangha, with group of students (monks or nuns). Beads are amber, jade, and coral."

M964.1.87

Benten Shrine

Lacquer; Wood; Brass; Gilding

Japan

c. 1900?

There was once a figure painted on the inside of each door, but these have almost completely come off, leaving only a shiny unoxidized area on the doors. The identity of the central figure is not certain. It is possibly an esoteric image of the Japanese Shingon or Tendai sect. The Maltwoods purchased this item from Nakaya (location unknown) in 1920.

Bibliography: Conservation Report in Document File: The Maltwood Far Eastern Collection exhibition catalog, 1982.

M964.1.388

Travelling Shrine

Lacquer; Wood; Brass; Gilding

Japan

n. d.

This small shrine has hinged doors which open to show a standing figure before a flaming mandorla. Small figures are shown on the lower part of the inside wing of each door, although these are now in poor condition. The figure in the shrine might represent Jizo (Jisu, Kshitagarbha), the patron of travellers. He became especially popular in the Kamakura and Muromachi periods. There is no information about when or where the Maltwoods acquired this piece.

Bibliography: The Maltwood Far Eastern Collection exhibition catalog, 1982.

M964.1.440

Shrine

Brass

Japan

n. d.

Little is known about this small brass shrine. Two doors open to reveal the image of a standing figure. A silk tassel is tied through a ring at the top of the portable shrine.

M964.1.78

Figure on Elephant (Samantabhadra?)

Balsa wood; Pigment

Chinese, attr. c. 1368-1644

Katharine and John Maltwood acquired this figure from the Artificers Guild, London, on March 3, 1923. Little else is known about the history of the piece prior to its donation to the Maltwood Museum and Art Gallery. It has variously

been described as "Figure on Elephant," "Buddha on Elephant," and "Samantabhadra (?)." The date for its creation is claimed as Ming Dynasty China. Restoration reports in the document file indicate the materials are somewhat unusual for a Ming Dynasty work. Another report suggests it may have been among the mass produced religious artifacts of that period, although made from a perishable and unusual material.

Bibliography: Somers, Conservation Report, n. d.; Chechik, Conservation Report, 1980 (both in Document File).



Figure on Elephant
M964.1.78

M964.1.73A-B

Head of Jisu (Jizo)

Wood

Japan, c. 1184-1334 (Kamakura Period)

This black lacquered wooden head is probably a 13th century Japanese carving. There are traces of an opening on the back of the head, probably where dedication inscriptions were once placed. It is not known if this deposit area still might retain these; they may have been removed before the Maltwoods bought it in July 1920, in London (Yamanaka on Bond Street).

Bibliography: Correspondence (Document File)

M964.1.23/1-/2

Kylins; Stands

Ceramic; Glaze; Wood

China

c. 1368-1644

This pair of male and female kylin pottery figures dates from the Chinese Ming Dynasty. Each figure has green glaze with gold and brown representing fur. How and when the Maltwoods acquired these is not known.

M964.1.292

Figurine

Wood

China

n. d.

This figurine probably represents one of the Taoist immortals on a stag. It belonged to the Maltwoods, but information about its provenance is not available.

■ **FREESTANDING DISPLAY**

M964.1.69

Head of Buddha

Green Stone

Thailand or Cambodia

Early 10th Century (?)

Katharine and John Maltwood acquired this stone head from the E. W. Margrett & Co. in Bangkok on January 19, 1931. Mr. Maltwood noted in his files that it had been "found buried at the foot of a mountain in Pitsanuloke, Siam (Thailand), and thought to be spoil from Cambodia. Some Siamese students thought it looked to be from the Sukothai area."

M964.1.70(A-B)

Head of Kwanyin (Kuan-yin; Avalokitesvara)

Bronze (Traces of Gilding)

China, c. 618-906 ?

This head of Kuan-yin (Kwanyin) wearing a crown dates from the Tang, or possibly Sung, Dynasty in China. Kuan-yin is a popular bodhisattva in Buddhist art, and personifies mercy. An image such as this promoted worship and invoked the aid of the deities represented.

The figure of the seated Amida Buddha can be seen in the centre front of the crown, which itself was once gilded. The

head was probably part of a large piece, perhaps once kept in a temple.

The Maltwoods acquired this head from a dealer named Collier, but the date of its acquisition is not known.

Bibliography: *The Maltwood Far Eastern Collection* exhibition catalog, 1982.

M964.1.27A-B

God of Longevity

Ceramic; Glaze; Wood

China, c. 1368-1644

The Maltwoods purchased this figure of the God of Longevity in February 1920 in London (Franck). It dates from the Ming Dynasty of China.

The God of Longevity is sometimes referred to as Shous Hsing. Here, he is shown wearing a tall cylindrical-shaped crown with a horizontal crescent-shaped design. He holds a staff in his right hand. There are other elements usually associated with the god of longevity, in addition to the staff, which are not included on this piece. These attributes include a peach (symbol of immortality and springtime), and an association with a crane or spotted deer (emblems of long life).

■ CASE 4: CHRISTIANITY:

U990.6.1

Devotional Tablet

Alabaster; Pigment; Gilding

England, 1440-1520

Private alabaster devotional tablets featuring the head of St. John the Baptist were very popular in England between about 1440 and 1520. Most of the surviving examples show St. Peter and St. Thomas of Canterbury on either side of a dish which holds the head of St. John the Baptist. These small tablets were a small part of the important alabaster industry which furnished medieval English and Continental churches with sculpted altarpieces and funerary monuments. The St. John's Heads were used for private devotions in homes, chapels, and hospitals. A photograph of a similar tablet from the Leicester Museum shows how these alabaster plaques were placed originally in wooden cases, the doors of which could be opened for devotions.

This tablet was donated by Richard Hugh Spilsbury of Victoria. It was purchased by Mr. Spilsbury's great-great-great-grandfather at a sale of artifacts collected by Sir Ashton Lever in about 1805.



Bibliography: W. H. St. John Hope, *On the Sculptured Alabaster Tablets Called Saint John's Heads*; Currier, J., *True to God and King: Alabaster Heads of St. John in Late Medieval England* (M.A. Thesis, copy in Document File); F. Cheetham, *English Medieval Alabasters*; Correspondence relating to the exhibition history of this tablet (Document File)

M964.1.91

St. George Slaying the Dragon

Enamel; Copper

Limoges, France, c. 1540

This small enamel plaque portrays St. George slaying the dragon. A label on the reverse side attributes this work to Leonard Limousin, and claims the design was derived from one by Raphael. According to Pritchard's research, the plaque was probably created by someone in the master's shop, rather than by Limousin himself. Furthermore, the design likely came from 15th century German engravings rather than Raphael, and may be among the earliest works of the Leonard Limousin workshop.

Like many 16th century enamels, it was probably once enclosed in an elaborate frame. The lower part of the plaque is blackened, indicating that it may have hung on a wall above a candle as an object of religious veneration.

St. George lived during the 2nd century of the Common Era, but became an important character in legend in the Middle Ages when The Golden Legend circulated all over Europe. The story of St. George slaying the dragon includes many sym-

bolic meanings, including the triumph of good over evil.

This piece was presented to Katharine Maltwood by her mother in 1909, and was formerly in the Duer Collection.

Bibliography: Barsali, European Enamels: Painted Enamels of Limoges; Pritchard, Typescript Paper in Document File

M964.1.89

Prayer Book

Leather; Ivory

Richard Garbe

England, before 1924

This prayer book, bound in calf leather, has ivory figures and border carved by Richard Garbe of London. It was given to Katharine Maltwood by her husband, John.

M964.1.92A-B

Crucifix

Lapis; Gold; Garnets; Leather

Italian, late 19th century

A folding leather case protects this crucifix of lapis lazuli. It features a gilded figure of Christ, and is attached to a stand set in garnets. Formerly in the Duer Collection.

M964.1.289

Cross

Olive wood; Mother-of-pearl

Jerusalem, 20th century

Mother-of-pearl inlay, some of which has been lost, decorates this cross of olive wood. It stands on a pyramidal base. The plaque beneath the upper secondary cross beam bears the inscription, "INRL."

The cross was probably acquired by the Maltwoods during their travels in the Near East.

M964.1.40

Bible Box

Oak

England, 17th century

The rectangular oak box has carved design across the front, and has a metal plate with a keyhole at the centre front. The lid is connected to the box with metal loops. The Maltwoods purchased the box at a Shallcross sale in 1949.

■ FREESTANDING DISPLAY: ISLAM:

M964.1.88

Qur'an (Koran) Table (Mosque Bench)

Wood; Mother-of-pearl Inlay

Turkey

Hundreds of small squares of mother-of-pearl cover this wooden mosque bench. Each is hammered through the centre with a nail. The table was part of the collection of John and Katharine Maltwood.



Qur'an Table, M964.1.88

M964.1.304A-M

Mosque Lamp

Brass; Glass; Gold

Morocco, 19th century

This hanging mosque lamp is suspended by a decorative brass chain. The brass shade has a domed form, the base of which is pierced to hold nine glass oil vials. The glass tubes have gold (?) Arabic inscriptions, now quite faded. The main brass portion is pierced to form vine and split-leaf patterns. Similar to late 19th-early 20th century "Mamluk" hanging lamps from Egypt and Syria, it was purchased by the Maltwoods on June 29, 1925, in Paris (E.J. Boccara, Rue Jean Goujon).

Bibliography: 1982 Sotheby Sale Catalogue (Copy of similar lamp in Document File)

U995.15.8

Prayer Rug

Wool (?), dye

Iran, Mid 20th century

A small prayer mat with a beige ground has central motifs which include flowers in a vase and an abstract suspended mosque lamp. Additional floral motifs fill the ground on either side of the main design. The wide border with red ground has abstracted leaves and flowers in blue, green, brown, pink, orange, and white. Two narrow borders of blue flank the main border.

Bibliography: Fokker, Persian and other oriental carpets for today; Weir, The Bedouin: Oriental Rugs in Colour

END OF SECTION

For information on Wall Hung objects see our latest Study Guide Wall Supplement, or for more information on our collections on-line go to <http://www.maltwood.uvic.ca/society> (requires Netscape 2.0 or higher, or Microsoft Internet Explorer 3.0 or higher).



ARTS AND DEATH

section three

Art often documents death as a rite of passage. Closely related to the themes of religion and daily life, funerary art is used in many cultures to provide for the hereafter. Art can teach us about a culture's particular concepts of life after

death, as well as show us the daily lives of people in other times and places.

■ CASE 5: CHINESE:

M964.1.16

Grave Attendant
Ceramic; Glaze
China, c. 618-906

This ceramic figure of a court official dates from the T'ang Dynasty of China. Made of buff coloured earthenware, it is partially covered with green and cream coloured lead glazes. Unglazed areas were once painted. The figure was purchased by John and Katharine Maltwood in November, 1919, from a dealer (Franck) in London.

Similar figures were made in large numbers even prior to the T'ang Dynasty. The tomb sculptures of civil and military officials are often more than a meter high, and many are mounted on high, contoured platforms. The platform is not separate from this figure. Typically individualized, this one wears a tall hat and long robe covered with bright glazes, and his clasped hands are covered by the flowing sleeves of the robe. According to Judy Chungwa Ho, these court officials may represent a late development in animal-headed calendrical figures, examples of which are also included in this display.

Bibliography: Ho, "The Twelve Calendrical Animals in Tang Tombs" (copy in document file); Kuwayama, *Ancient Mortuary Traditions of China: Papers on Chinese Ceramic Funerary Sculptures*; L. A. County Museum of Art, *The Quest for Eternity: Chinese Ceramic Sculptures From the People's Republic of China: The Maltwood Far Eastern Collection* exhibition catalog, 1982.



M964.1.15A-L

Calendrical Tomb Figurines
Ceramic; Traces of slip
China, (Late Wei, Tang; 6th - 7th centuries C.E.)

The twelve animals in this set, made of red earthenware, were associated with the "twelve earthly branches," or diji. These can be combined with the ten "heavenly stems" or tiangan, to make sixty combinations designating a sixty-day cycle. As these combinations can be repeated indefinitely, the system was also used to calculate a sixty-year cycle. The concept for this calendrical system dated from at least the Warring States period. The "twelve earthly branches" were also connected to the divisions of the heavens, which resulted in the assignment of twelve sectors along the equator, similar to the Western zodiac. The animal symbols associated with each sector became closely associated with astrology and popular religion. According to Judy Chungwa Ho, the date of burial was determined by one's birth year and its presiding calendrical animal. The animal figures represented the lunar months of the Chinese calendar: Rat - 11th (Winter Solstice); Ox - 12th; Tiger - 1st (Beginning of Spring); Hare - 2nd (Spring Equinox); Dragon - 3rd; Serpent - 4th (Beginning of Summer); Horse - 5th (Summer Solstice); Sheep - 6th; Monkey - 7th (Beginning of Autumn); Cock - 8th (Autumn Equinox); Dog - 9th; Pig - 10th (Beginning of Winter). The information in the document file attaches the names of the months in a slightly different order, but this is probably superseded by more recent scholarship.

The use of such figurines in tombs indicate their significance in astrological prognostications in the afterlife. They are symbols of ideal space and time as these relate to the world of the dead.

This set was purchased by the Maltwoods in London (Franck) on September 10, 1935.

Bibliography: Ho, "The Twelve Calendrical Animals in Tang Tombs" (copy in document file); Kuwayama, *Ancient Mortuary Traditions of China: Papers on Chinese Ceramic Funerary Sculptures*; L. A. County Museum of Art, *The Quest for Eternity: Chinese Ceramic Sculptures From the People's Republic of China: The Maltwood Far Eastern Collection* exhibition catalog, 1982.

M964.1.66

Horse Head
Ceramic; Glaze
China, (c. 618-906 ?)

The Maltwoods purchased this item from a dealer in London (Franck) in February 1921. It is said to be Li Shou pottery from the T'ang Dynasty, although this has not



Horse Head, M964.1.66

been confirmed. It may date from about 630. Made of buff earthenware, it is decorated with red and black pigment, traces of which can still be seen on the horse's neck.

Bibliography: Kuwayama, Ancient Mortuary Traditions of China: Papers on Chinese Ceramic Funerary Sculptures; L. A. County Museum of Art, The Quest for Eternity: Chinese Ceramic Sculptures From the People's Republic of China: The Maltwood Far Eastern Collection exhibition catalog, 1982.

M964.1.21A

Funerary Vase

Ceramic; Glaze

China, c. 1291-1315 ?

This funerary vase is one of a pair purchased by the Maltwoods in Paris (E. Wannieck) on March 15, 1922. Dating from the Yuan or Sung (Song) Dynasty, it has twelve figures around the neck and an empty space for the departed. The twelve figures may be related symbolically to the twelve calendrical figures, examples of which are also displayed in this case. While information in the document file suggests a Sung Dynasty date, they are almost identical to Yuan Dynasty jars from two tombs in South China, according to the text of a 1982 exhibition catalog.

Bibliography: Ho, "The Twelve Calendrical Animals in Tang Tombs" (copy in document file); Kuwayama, Ancient Mortuary Traditions of China: Papers on Chinese Ceramic Funerary Sculptures; L. A. County Museum of Art, The Quest for Eternity: Chinese Ceramic Sculptures From the People's Republic of China: The Maltwood Far Eastern Collection exhibition catalog, 1982.

M964.1.83

Balaster Knob

Marble

China, c. 1368-1644

This marble balaster knob is believed to have come from the railing which guarded the processional way from "Nankow to the tombs of the Ming Emperors." Where and when the Maltwoods acquired it is not known.

■ **SMALL CASE: EGYPT:****M964.1.98A-B**

Enthroned Osiris

Bronze

Egypt, c. 600 B.C .E.

The cult of Osiris, a chief god of the underworld in Ancient Egypt, gained in importance during the New Kingdom. The use of bronze for figure subjects, however, is comparatively rare before the Late Dynastic Period. The majority of these bronze figurines of gods, sacred animals, and emblems date primarily from the Saite and Ptolemaic Periods, c. 663-525 B.C.E. The lost wax (circe-perdue) technique was used, and small objects could be cast solid. The original throne for this piece is missing, and has been replaced with a wood copy.

Bibliography: Newberry, John, Condition report (document file); James, T.G.H., An Introduction to Ancient Egypt; Hamilton-Paterson, James and Carol Andrews, Mummies: Death and Life in Ancient Egypt; Andrews, Carol, Egyptian Mummies

U981.1.1A-B

Shabti (Ushabti, Shawabti)

Limestone ?

Egypt, n. d.

This corroded, and probably unfinished figure is a typical Shabti figure from the New Kingdom or Late Dynastic Period of Egypt. These figures could be made from glazed composition, wood, stone, pottery, bronze, wax, or glass. They were placed in the burial chamber and were often inscribed with an offering prayer. The original symbolism is not entirely clear, but they were sometimes called "ushabtis" or "Answerers." By the early New Kingdom, they were considered the servants of the deceased, and could be called upon to perform any of the tasks required of the deceased in the underworld. Chapter 6 of the Book of the Coming Forth by Day says, "O shabti, if the deceased is called upon to do any of the work required there in the necropolis at any time...you shall say "Here I am. I will do it." Tombs of the wealthy would have a different figure for each day of the year, or ones dedicated to specific tasks.

Bibliography: James, T.G.H., An Introduction to Ancient Egypt; Hamilton-Paterson, James and Carol Andrews, Mummies: Death and Life in Ancient Egypt; Andrews, Carol, Egyptian Mummies

M964.1.405A-1

Amulets

various media

Egypt, c. 1085-525 B.C.E.

Amulets and scarabs were sometimes placed in the coffin or the funeral chamber of the deceased, but were usually also wrapped with the mummy when it was being bandaged. X-rays of mummies show different amulets scattered about the body, each intended for a specific purpose. These amulets could vary in size and material from which they were made. Some are of glazed composition, stone (including carnelian, hematite, obsidian, red jasper, and lapis lazuli), and glass. Some shapes are associated with specific gods or myths. The Maltwood Collection has five amulets in the shape of a "Djed" pillar. This word meant to be immovable. Thus, it symbolized stability, but was also associated with the god of the underworld, Osiris. It is possible it represented the god's stylized backbone and ribs.

Two of the amulets represent the Sekhmet, the lion-headed goddess of destruction and retribution. Her image can also be seen in the middle of the broken amulet of the usekh collar. She was considered to be a powerful protectress of the deceased against evil forces.

The wadj or uatch amulet is a common motif, and represents a papyrus plant. As the papyrus was green, full of sap and promise of new life, this amulet was meant to grant the deceased eternal youth.

The Maltwood Collection has two scarab amulets. A large heart scarab was one of the most important of the amulets, but many small scarabs of every material imaginable and unconnected with the heart were also placed on the mummies. This was a symbol of Re, the sun god who would be reborn each morning. The scarab symbolized new life or resurrection. The dung beetle, after which the amulet was modelled, laid its eggs in a ball of dung which it rolled between its legs until the baby beetles hatched out.

The Udjat, or "Eye of Horus" represented the eye of a falcon. It referred to the mythological struggle between Horus, who protected the fertile Nile Valley, and Seth, the god of the arid desert. During the struggle, the Horus' left eye was plucked out, but later restored, thus "udjat" means "that which is whole or sound." The amulet ensures the body of the deceased will be brought back to life, and made whole. These are made of precious metals, glazed composition, stone, glass, wood, bone, or combinations of these materials.

Small figures of gods and goddess were also used as amulets. They could be round or in profile, and are made of glazed composition, glass, gilded wood, plaster, or gold. Figures connected with legends of Osiris were especially popular, such as one in the Maltwood Collection which shows Isis suckling Horus (or the pharaoh as Horus).

Other amulets gained their shape from hieroglyphs or functional tools, both of which could symbolize concepts. The shen seal, for example, represented eternity, because the hieroglyph for that word had the same shape. Amulets modelled after workmen's tools represented concepts related to the tool's use in life: a mason's plummet guaranteed perpetual equilibrium, and the carpenter's square eternal rectitude.

How and when the Maltwoods acquired these amulets is not known.

Bibliography: James, T.G.H., An Introduction to Ancient Egypt; Hamilton-Paterson, James and Carol Andrews, Mummies: Death and Life in Ancient Egypt; Andrews, Carol, Egyptian Mummies

■ SMALL CASE: PRECOLUMBIAN

U997.3.6

Jaguar Effigy Vessel

Ceramic; paint

Costa Rica, 1000-1500

This polychrome jar from the Nicoya Region has legs and head which form rattles. The forelegs arch to rest on the knees

of the back legs. The feline head displays a ferocious expression with gaping mouth and bared fangs.

From the collection of William and Henrietta Schmidt.

Bibliography: Leaflet in document file.

END OF SECTION

For information on Wall Hung objects see our latest Study Guide Wall Supplement, or for more information on our collections on-line go to <http://www.maltwood.uvic.ca/society> (requires Netscape 2.0 or higher, or Microsoft Internet Explorer 3.0 or higher).



ARTS AND WAR

section four

This theme, Arts and War, is related to both arts of death and daily life. Wars and conflicts plague nearly all societies, and this is illustrated in their arts. The weapons themselves can become works of art, elaborately decorated with patterns or inscriptions which are

meant to grant protection and power to the warriors carrying them into battle. Warfare also inspires art, recording battles, promoting patriotism, or calling to remembrance these momentous events which mark human history.

■ CASE 6

LURISTAN BRONZES:

The exhibition includes three examples of ancient weapons dating from about 1500 to 500 B.C.E. These are made of bronze, and the patina of each depends in part on the particular composition of the metal and the conditions of the soil in which the individual items were buried. The examples on display were relatively simple castings, produced in a single operation by casting in two-piece moulds. All three examples are from the Collection of Bruce and Dorothy Brown.

Bibliography: Technical appraisal; "Iron and Steel" (copy of book chapter); "The Earliest Smelted Iron and Cast Iron in Antiquity," (copy of pages from book); "From Horse Buried with Their Masters: Luristan Bronzes," (copy from The Illustrated London News); "Mute, Yet Eloquent: The Significant Luristan Bronzes," (copy from The Illustrated London News); "More Light on the Luristan Bronzes," (copy from The Illustrated London News) (All in Document File)

U990.5.9

Short sword

Bronze

Iran (Luristan)

c. 1500 - 500 B.C.E.

This short sword has a long, narrow straight-tapered blade, with decorative guard, hilt and pommel. The blade has a central flat rib on both sides. The guard is emphasized with two animal heads, one on each side. The hilt is divided into three sections with a raised dot centrally placed in each section. The pommel features two animal heads facing opposite directions. Each has pronounced mouth, nose, ears, and eyes. The patina varies from greenish blue to light reddish-brown.

U990.5.10

Dagger or short sword

Bronze

Iran (Luristan)

c. 1500 - 500 B.C.E.

A short sword or dagger, this item illustrates a more sophisticated type of casting to form the hollow hilt. Some kind of core was used, probably clay, which was later removed by breaking and extracting it through the longitudinal slots, which are thus functional as well as decorative. It has a double-edged blade with central rib. The hilt ends in a pommel, roughly rectangular in shape. The weapon is uniformly oxidized with a light green patina.

U990.5.11

Dagger or short sword

Bronze

Iran (Luristan)

c. 1500 - 500 B.C.E.

This short sword or dagger has a straight-tapered blade, raised guard area, decorative hilt and pommel. The blade has a flattened central rib on each side. The pommel is arched. The patina ranges from blue-green to reddish-brown.

Two short swords with scabbards from West Africa are from the Edward Parsonse collection donated to the University of Victoria in 1966 by Mrs. H. E. Ballard.

U981.1.13/2A-B

Sword; Scabbard

Metal; wood; reptile skin; cotton

West Africa

1875-1901

The handle of this metal sword is covered in wood and bound together with wire. The wooden scabbard is covered with reptile skin sewn closed on the side.

U981.1.13/1A-B

Sword; Scabbard

Metal; skin; grass
West(?) Africa
c. 1875-1901

The handle of this metal sword is covered with leather and decorated with reptile skin. The leather scabbard also has reptile skin on the tip.

TALPUR SWORDS:

The first of the Talpurs, a Baluchi clan, established themselves in Sind in 1783 and divided into three ruling houses at Mirpur, Khaipur and Hyderabad. The Mirs, or princes of the ruling family, appear to have had a fondness for horses, arms and field sports. The name of the scion of the Talpur family on a sword indicates it might have been a gift from the Mir.

The exhibition includes two Talpur swords, one in this case and one in a small case. Both are from the collection of Bruce and Dorothy Brown.

Bibliography: Hayes, Peter, "Swords of the Shazadas and Talpurs" (copy in document file)

U990.5.5

Talpur Sword
Steel
India, c. 19th Century

This sword has a curved blade with an inscription, three stars and a crescent moon on each side.

James Burnes visited the court of the Mirs in 1831 and described their regard for jewellery and fine swords: "They estimate swords by their age and the fineness of steel...the blades are embellished with inscriptions in gold, which, in the case of those belonging to members of the family who are shahs usually consist of short prayers to Huzrut Ali for aid and protection and in others, of verses from the Koran or appropriate quotations from Persian authors." They sometimes were inscribed with names of the owners or the names of those who were to receive swords as gifts.

INDONESIAN WEAPONS:

U991.7.9A-B

Short Sword With Carved Wood Scabbard (Klewang; Parang)
Metal; Wood; Rattan; Hair
Indonesia (Borneo - Central Kalimantan)
20th century

This cutlass (parang) has a smooth blade which is flat on one side and convex on the other. The hilt is of wood with a band of woven plant fibres around the grip. The hilt has the shape of a "Y" with tufts of plant fibres on one end and dark hair on the other. The sheath is of wood tied with ropes and bands of rattan basketry. Swords like this had many purposes. Some were ceremonial, while others had utilitarian functions such as chopping timber, making wooden tools, or cutting hair. The blade was kept sharp; the convex shape was designed for efficiency in chopping wood. These could also be used as weapons, and were carried on a belt or slung across the back.

This example is from the Collection of Bruce and Dorothy Brown.

Bibliography: Chin and Mashman, *Sarawak: Cultural Legacy*; Richter, *Arts and Crafts of Indonesia*

BIDAYU SHIELDS:

The exhibit includes three examples of carved and painted shields from the Kuching Division of Sarawak. The Bidayuh, who live in the lowland communities, were formerly known as the Land Dayak, and are the third largest indigenous people in the Sarawak region of Borneo. All three shields are from the Collection of Colin Henderson Smith and Gloria M. (Nee Boroughs) Smith.

Bibliography: Chin and Mashman, *Sarawak: Cultural Legacy*; Richter, *Arts and Crafts of Indonesia*; Haddon, "The Dogmotive in Bornean Art" (copy in document file)

U992.23.16

Shield

Wood; Paint
Sarawak (Malaysia - Borneo)
20th century

This shield is decorated with curvilinear motifs of red on white and black. There are two prominent eyes of a central mask in the centre, and tusk or fang-like forms extending from the mouth. The decorations surrounding the mask resemble "aso," or "dog," motifs.

The reverse of the shield is also decorated with "aso" motifs in black, red, white and green. The handle is carved with incised decorations.



U992.23.16

U992.23.17

Shield
Wood; Paint
Sarawak (Malaysia - Borneo)
20th century

A mask is the main decorative element of the outer surface of this shield. It is worked in white on red with black and yellow accents. The curvilinear decoration includes "aso" motifs stylized to resemble floral or swirling patterns. The reverse of the shield is decorated in black and white curvilinear motifs. The handle is carved with a decorative cut at the base.

■ CASE 7:

U992.23.29

Beaded bag
Rattan; Seed Beads
Sarawak (Malaysia - Borneo)
20th century

This cylindrical bag of glass beads on woven rattan features two figures, said to represent Japanese soldiers in the jungle during World War II. There are also numerous "aso" motifs in red, white, yellow, orange, and green. In addition, there are floral motifs in the band at the top of the bag and zig-zag decorations at the base. The handle has geometric and floral motifs. This bag probably comes from the Kayan and Kenyah people of the central highlands, or the Kelabit and Orang Ulu groups of northeastern Sarawak.

This is an example of art inspired by war. It is from the Collection of Colin Henderson Smith and Gloria (nee Burroughs) Smith.

Bibliography: Chin and Mashman, *Sarawak: Cultural Legacy*; Richter, *Arts and Crafts of Indonesia*; Haddon, "The Dog-motive in Bornean Art" (copy in document file)

U993.3.14

Ceremonial Headdress
Rattan or Bamboo; Hornbill feathers; Monkey fur; beadwork
Sarawak (Malaysia - Borneo)
20th century

This headdress is said to be a Dyak (Bidayuh) Chief's ceremonial headdress. It is also similar to the headdresses of the Iban and Orang Ulu warriors, and uses similar materials and designs. The Iban and Bidayuh are close neighbors, and together make up the main population of Sarawak.

The hat is made of loosely plaited rattan or bamboo strips. Four hornbill feathers are stuck through the plaiting at the back of the top of the hat. The beadwork decoration is of orange, white, black, red and green of stylized "aso" motifs. The tufts of fur are probably monkey fur.

From the Collection of Colin Henderson Smith and Gloria (nee Burroughs) Smith.

Bibliography: Chin and Mashman, *Sarawak: Cultural Legacy*; Richter, *Arts and Crafts of Indonesia*; Haddon, "The Dog-motive in Bornean Art" (copy in document file)

U993.5.1A-D

Dirk; Scabbard
 Iron; Leather; Wood; Brass
 Scotland, c. 1712

This dirk and scabbard were part of a donation which also included a Targe, or shield, formerly displayed on the wall behind the case. The dirk has a wooden grip with Celtic interlace designs. There is a brass pommel cap with a circle and heart design on the end with a locking screw. The blade is of iron and has the words, "Fear God and Do Kil" inscribed on it. On the right side of the blade near the grip is a design, the initials JR in scroll, and the numbers 1712. This probably notes the initials of the owner and the date of manufacture.

The scabbard is of dried leather with a brass tip and throat. A brass ring is attached to the back. On the front of the scabbard are two small pockets to hold a knife and fork. These are brass at the top and leather at the bottom. Both the knife and fork have wood handles with a brass band between the metal and wood.

From the Collection of Bruce and Dorothy Brown.

U991.7.8

Blow Dart Container
 Bamboo; Rattan
 Borneo, 19th century

Similar to other containers from the region, this was probably made to hold darts for the blowpipe. From the Collection of Bruce and Dorothy Brown.

Bibliography: Richter, *Arts and Crafts of Indonesia*

U991.7.1

Blowpipe
 Wood; Metal
 Borneo, 19th Century

The blowpipe is formed of hollowed wood, with a metal spearpoint attached. From the Collection of Bruce and Dorothy Brown.

U991.7.2

Blowpipe
 Wood; Metal
 Borneo, 19th Century

This is similar, but slightly longer than U991.7.1. From the Collection of Bruce and Dorothy Brown.

U991.7.11A-B

Kukri; Sheath
 Metal; Wood; Leather
 Nepal, n.d.

Nepalese Gurkha "kukri." From the Collection of Bruce and Dorothy Brown.

This display includes two examples of the kris. The kris is a long dagger with a blade that is either straight or formed with a number of curves like a wavering flame or a serpent. There are regional variations in hilts, blade forms and names for the class of Indonesian stabbing weapons to which the kris belongs. Some blades are composed of welded layers of iron and nickel, beaten and folded many times to obtain bright and dark patterns. Names of the blade shapes are derived from proverbs, episodes from the Hindu epics, natural phenomena (such as orchids, clouds in the sky or coconut milk) and the number of curves in the blade. A kris may have magical properties, and may "sigh for blood," shrivel or kill plants and animals in their vicinity, or fly invisibly through the air to wreak anonymous destruction on the enemies of their owners. Today, they are usually part of the formal male costume and no longer used as weapons.

Bibliography: Richter, *Arts and Crafts of Indonesia*

U991.7.7A-B

Kris; Scabbard

Wood; Metal

Java (Indonesia), 19th - 20th Century

This kris has a wood handle and metal blade, upon which the patterns made by its production can be seen. The sheath is of wood and metal, which is decorated with floral motifs. From the Collection of Bruce and Dorothy Brown.

U991.7.10A-B

Kris; Scabbard

Wood; Metal; Ivory

Java (Indonesia), 19th - 20th Century

The handle of this kris is of ivory, while the blade is metal. The patterns formed during its production can be seen on the blade. The sheath is made of polished wood. From the Collection of Bruce and Dorothy Brown.

U991.7.3

Flintlock Holster Pistol

Iron; Wood

c. 1760

This short continental Flintlock Holster Pistol has engraved iron mounts. From the Collection of Bruce and Dorothy Brown.

U981.1.15A-B

Knife; Scabbard

Wood; Metal; Leather; Brass

West Africa, c. 1875-1901

This small knife has a scalloped edge with wooden handle and brass details. The carved leather scabbard also has brass decorations around the edge. This was part of a collection composed primarily of West African ethnological objects gathered between 1875 and 1901 by Edward Parsoné.

■ FREESTANDING DISPLAY:

This set of armour is similar to a 17th century Persian suit illustrated in the document file, which was hand-made and took about five months to complete. The shield is decorated with inscriptions and floral motifs. The helmet features a nose guard, as well as chain mail to protect the neck.

U990.5.1/1

Chain Mail Vest

Metal

India or Persia

n.d.

U990.5.2

Helmet

Metal

India, n.d.

U990.5.3

Shield

Metal

India, n.d.

■ SMALL CASE: TALPUR SWORD**U990.5.4A-B**

Talwar (Tulwar) sabre with Scabbard

Steel; Leather; Velvet; Gold

India, c. 1880

This sword is said to have been given to Sir Thomas Erskine-Holland, the legal advisor to the then viceroy of India by the

Maharana of Udaipur in about 1880. There is no inscription on the sabre, which features a galleried channel containing several small balls which roll when the sword is moved. This side of the blade has a chevron design and decorative pattern. The reverse side of the blade features a linear motif. The talwar hilt has a gilt design of leaves and vines. The style of ornament and form of the sword is of a Persian style. Persian goldsmiths were probably engaged by the court in enameling and inlay work. The scabbard is covered with purple velvet and features gilded metalwork at the opening and the point. This presentation sword is similar to those owned by Mirza Mughal Bahadur of the Baluchi Clan.

END OF SECTION

For information on Wall Hung objects see our latest Study Guide Wall Supplement, or for more information on our collections on-line go to <http://www.maltwood.uvic.ca/society> (requires Netscape 2.0 or higher, or Microsoft Internet Explorer 3.0 or higher).

The objects used in everyday life are also artistic creations. Tapestries and lacquered boxes embellished with enameled and inlaid patterns, porcelain figurines, combs and brushes. Utilitarian objects made of pottery and metal often with glass.

Advance the utility of all the things that surround us through the use of design. Our designs are the result of their needs and problems. Each life gives another dimension to art, which through its depiction of daily activities that we reflect and handle ourselves and those of those.



ARTS AND EVERYDAY LIFE

section five

The objects used in everyday life are also artistic creations. Textiles and basketry are embellished with embroidered and woven patterns, providing colour and texture. Utilitarian objects made of pottery and metal, stone and glass,

enhance the enjoyment of life through the elegance of their designs or the richness of their decorations. Daily life also inspires the creation of art, either through depictions of daily activities or by reflecting human relationships and states of mind.

■ CASE 8:

This case includes four examples of basketry from Indonesia. Three of these were part of a donation made by Colin Henderson Smith and Gloria (nee Burroughs) Smith. They acquired these when they were teaching in Sarawak (Melanesia). Sarawak is part of the Island of Borneo, which is politically divided between Melanesia (the Sarawak region of the island), Indonesia (the Kalimantan region), and Borneo. It is often difficult to determine the country of origin for these objects because the political borders have occasionally changed.

U993.3.31

Sieve with Handle

Rattan or Bamboo; Wood

Sarawak - Kalimantan, 20th century

The bowl of this sieve is constructed of plaited rattan or bamboo with a point at the bottom. The rim is made of a split rattan rod lashed by fibre thongs to the woven sieve. The handle is made of split wood or rattan lashed to the rim and then wrapped together to form a handle. The bend in the wood creates a loop by which the sieve can be hung.

From the Collection of Colin Henderson Smith and Gloria M. (nee Burroughs) Smith

Bibliography: Chin and Mashman, Sarawak: Cultural Legacy; Richter, Arts and Crafts of Indonesia

U993.3.10

Carrying Basket

Wood; Rattan or Bamboo

Sarawak - Kalimantan, 20th century

This is a type of knapsack or basket probably used for carrying an infant (kiang benang) or for carrying loads (selabit). The small size of this basket may indicate that it is a toy or model of a similar, but larger, carrying basket. The back of the basket work is flat, made of wood and woven rattan. The sides are loosely plaited with unsplit rattan in an open-work design. The shoulder straps are of bark. Strips of bark are also strung through the loops on the front to close the opening and secure the load within the basket.

From the Collection of Colin Henderson Smith and Gloria M. (nee Burroughs) Smith

Bibliography: Chin and Mashman, Sarawak: Cultural Legacy; Richter, Arts and Crafts of Indonesia

U993.3.77

Storage Basket

Bemban; Rattan; Dye; Bamboo

Melanau (*Rejang* or *Kanowit* basket)

Sarawak, 20th century

This basket is typical of the storage baskets made of bemban and rattan by Melanau women. The base is made with a square or hexagonal pattern. The upper part allows the mouth of the basket to widen into a circular opening. Decorative patterns can vary from simple checks to elaborate designs modelled after flora or fauna, or may have spiritual significance. This example combines three types of patterns: the hook, or leech, the Gelong paku (fern top or padi shoot), and the Pedada flower (also called the tiger track or durian flower). Red, black and natural are the traditional basket colours, but recent baskets, such as this one, are coloured by synthetic rather than natural dyes. Baskets of this general type have been recorded since at least 1896. The weaving techniques are also used to make handbags and other articles for daily use or the tourist trade.

From the Collection of Colin Henderson Smith and Gloria M. (nee Burroughs) Smith

Bibliography: Chin and Mashman, Sarawak: Cultural Legacy; Richter, Arts and Crafts of Indonesia

U981.2.29

Storage Basket

Bemban; Rattan; Dye; Bamboo

Melanau (*Rejang* or *Kanowit* basket)

Borneo, 20th century

While similar to U993.3.77 in form, this basket differs in its decorative pattern and type of dyes used. Natural dyes were used for this basket. Black colour was made by soaking the stem and leaves of a plant called tarum in water. Strips of rattan could be made even blacker by burying them in the mud of the river for about ten days or by washing them in lime. Soot or black mud was also used to dye strips black.

Red colour was obtained by boiling scales of the ripe fruit of a rattan (jerenang). This resin could be collected and pressed into lumps for storage until needed. The dye paste was also a trade item and used in Chinese medicines. The paste was softened by heat and rubbed onto the strips of rattan to colour them.

This basket was donated to the University of Victoria in December 1966, by Commander and Mrs. A. J. Tullis.

Bibliography: Chin and Mashman, *Sarawak: Cultural Legacy*; Richter, *Arts and Crafts of Indonesia*

Basketry was also made for many different functions in North America. This display includes several examples of First Nations basketry which illustrate how objects made for daily use or storage of goods are at the same time works of artistic beauty.

U981.2.67A-B

Basket; Lid

Spruce root; Fern; Grass

Tlingit

Southeast Alaska or Northwest Coast, Canada

Late 19th - early 20th century

This round woven basket has a rattle-top lid. The diagonal twining weave of spruce root and maidenhair fern is covered with false embroidery, or imbrication, of grass. The lid is made so that it can hold seeds inside a hollow cavity. These rattle when the basket is moved. The natural colours have darkened due to age and exposure.

The basket was donated to the University of Victoria in December 1966, by Commander and Mrs. A. J. Tullis.

Bibliography: Condition report (in document file)

U990.7.6A-B

Basket; Lid

Spruce root; Cedar root; Grass

Tlingit

Southeast Alaska or Northwest Coast, Canada

Late 19th - early 20th century

Another example of a Tlingit rattle-top basket, this is decorated with imbrication in a geometric pattern coloured with natural dyes.

It is part of the Tony Hunt Collection of Historic West Coast Baskets acquired by the University in 1990.

U990.7.16

Basket; Lid

Spruce root; Grass

Haida or Tlingit

Southeast Alaska or Northwest Coast, Canada

Late 19th - early 20th century

This storage or trinket basket has imbrication of dyed grass. It is part of the Tony Hunt Collection of Historic West Coast Baskets acquired by the University in 1990.

U981.2.93

Basket

Cedar Bark and root; Rush; Cherry Bark

Lillooet, B.C., Canada,

Late 19th - early 20th century

This coiled basket has a rectangular, hopper shape. The bottom is flat, and the lower half of the basket is coiled without any decoration. The upper portion is beaded in a gold and dark brown rush. The rim coil is imbricated in gold and dark brown cherry bark.

The basket was donated to the University of Victoria in December 1966, by Commander and Mrs. A. J. Tullis.

M964.1.554

Coat

Silk

Turkey ? or Iran ?

n.d.

Little is known about the origin of this embroidered silk coat, or how it came into the collection of Katharine and John Maltwood. It has a blue silk lining and over all embroidered paisley and flower design worked in red, orange, black, green, blue and yellow on the beige ground. The pattern suggests a Middle Eastern origin, but this is not certain.

From the Collection of Katharine and John Maltwood.



M964.1.554

■ CASE 9:

This case includes three examples of Wedgwood ceramics decorated with raised relief patterns.

M983.1.3A-B

Chocolate Jug; Lid

Ceramic

Wedgwood (Etruria)

England, 1810

The caneware milk jug is of unglazed stoneware with chocolate-coloured acanthus relief patterns on a cane coloured ground. It was purchased by the Maltwood Art Museum and Gallery in 1983 from A. Van Daam Antiques.

Bibliography: Mankowitz, Wedgwood

M983.1.7A-B

Bowl; Lid

Ceramic

Wedgwood (Etruria)

England, 1810

This bowl has a brown fabric with blue relief decorations. It was purchased by the Maltwood Art Museum and Gallery in 1983 from A. Van Daam Antiques.

Bibliography: Mankowitz, Wedgwood

U984.71.1

Vase

Ceramic; Glaze

Wedgwood

England, 1840

White torches with gold interlace rope reliefs decorate this blue porcelain vase. It was donated to the University by Andy Van Daam in 1983.

Pottery has been made for daily use since ancient times. This display includes five examples of pottery from ancient and classical Cyprus.

Two of these are from a donation made in 1990 by Patrick M. Cavin of Victoria. Mr. Cavin was the Chief officer on the Riverview Park (a Canadian ship) when he purchased these works from the Museum at Nicosia, Cyprus, in 1945.

Bibliography: Correspondence; Export Licence (both in document file)

U990.20.1

Jug
Ceramic
Cyprus, c. 300 B.C.E.

The label on this jug bears the date 300 B.C.E., and though plausible, the date has not been verified. It is probably a local Cypriot common ware for everyday use. It has a spherical body with central spout and handle.

U990.20.2

Lamp
Ceramic
Cyprus, c. 300 - 400 C.E.

This Roman oil lamp is another plain terracota ware of local Cypriote manufacture.

Three of the Cypriot ceramics displayed here were donated to the University in 1994 by Maj. Gen. A. James Tedlie of Sidney. Maj. Gen. Tedlie was a Brigadier commanding the United Nations forces in Cyprus. The Cypriot Government presented these pieces to him when he left Cyprus on 21 October 1964.

U994.22.3

Amphora
Ceramic
Cyprus, c. 200 B.C.E.

From the Galatia Village of the Carpas Peninsula, this miniature amphora has a cream fabric with two handles attached at the shoulders and neck, and a pointed base. It is undecorated.

U994.22.4

Jug
Ceramic; Pigment
Cyprus, c. 1400 B.C.E.

This jug is decorated with stripes of black on red fabric. It has a pointed spout with a handle attached both to the spout and the body of the jug. It was made in the region of Polis Tis Khrysokhous.

U994.22.5

Bowl
Ceramic; Pigment
Cyprus, c. 200 B.C.E.

From the region of Gastrea Village, this bowl of red fabric is decorated with a cream-coloured slip and dark gray bands at the rim and base. One of the decorative handles, or ears, of the bowl has been broken and repaired, exposing the red clay fabric of the bowl.

U989.10.1

Bottle
Glass
Italy, n.d.

The provenance of this Etruscan tear bottle is unclear. It was donated to the University by Michael V. Molitor in 1990, but the document file has conflicting information about where he received it. One source indicates his mother purchased it at an auction in Brazil in about 1940. On the other hand, a letter in the file refers to a collection of Etruscan and Roman antiquities received in about 1960 by Mr. Molitor's mother from Thomas Chan. Mr. Chan owned an antique shop in Minneapolis, Minnesota and had purchased the collection mentioned in the letter as a single lot in Italy, in the 1920's. Additional research might clarify the history of this item.

Probably hand-blown, the bottle is flat, with a circular shaped body with a long narrow neck.

M964.1.384A-B

Trembleuse Cup; Saucer
Ceramic; Glaze
Syria, c. 18th century

This porcelain Trembleuse coffee cup and saucer are decorated with floral motifs. It is from the Kutaiak region, and prob-

ably made during the 18th century. John and Katharine Maltwood acquired it, but when and where is not known.

M964.1.67

Ewer

Ceramic; Glaze

Iran (Persia), 14th century

Katharine and John Maltwood acquired this 14th century Persian ewer in London from Christies at the Fairfax-Murray Sale on December 18, 1917. The ewer has a fluted body with a cylindrical neck and short spout. The handle is connected to both the neck and the body of the ewer. It is decorated in lustre brown designs.

M964.1.382

Jar

Ceramic; Glaze

Iran (Persia), c. 1880

From the Qajar Dynasty of Iran, c. 1880, this jar is decorated with figures and floral patterns on all four sides. The female figure probably represents Shirin; the two males are probably Khusrau and Farhad. These three are the protagonists of Nizami's romance, Khusrau and Shirin, and often decorate Iranian pottery from the 14th century.

It is not known how or when Katharine and John Maltwood acquired this piece.

Bibliography: Correspondence (document file)

M964.1.55A-B

Saucer; Stand

Ceramic; Glaze

Iran (Persia), 17th century

Another of the Persian ceramics acquired by Katharine and John Maltwood, this saucer is decorated with a blue glaze over which is a black design emulating an Arabic inscription.

U988.5.5/2A-B

Jar; Lid

Ceramic; Glaze

Holland, Early 20th century

One of a pair in a donation by Madame Blanch Berangere Steele in 1988, this delftware jar has eight sides and is decorated with blue floral designs on the white glazed ground.

From the Madame Blanche Berangere Steele Collection.

M964.1.39A-B

Bowl; Stand

Lapis Lazuli; Wood

China, n.d.

This carved lapis lazuli bowl is carved with floral designs, handle-like clusters in relief, and three legs. It is from China, but of unknown date. It was part of the Duer Collection before John and Katharine Maltwood acquired it.

M964.1.527

Woman's Informal Coat

Silk; Dye

China, 19th century

Silk fabrics were used for trade from the first century before the Common Era. Silk was made by unwinding the cocoons of silk worms. The best silk came from worms fed mulberry leaves. Silk fabrics were woven in solid colours with raised designs or multi-coloured patterns. This woman's Informal Coat dates from the Qing (Ch'ing) Dynasty, and is made of a purple textured silk with strips of embroidered trim on cream silk with blue binding.

It is not know how or when the Maltwoods acquired this coat.

Bibliography: The Maltwood Far Eastern Collection exhibition catalog, 1982.

■ CASE 10:

U990.22.1/1-/2

Salt Cellars
Gilded Silver
England, 19th century

This pair of Late Victorian salt cellars from Birmingham are of silver with gilded interiors. Each cellar has an oval foot and open, slightly fluted oval top. The exterior is decorated with flower and vine motifs, with initials on one side. They were a gift to Dr. S. W. Jackman in celebration of his 60th birthday from Prince and Princess Abkazi.

From the S. W. Jackman Collection.

U988.25.4A-E

Lidded Condiment dish; Spoon
Silver
Japan, c. 1910

This small silver condiment set belonged to Dr. S. W. Jackman's grandmother. It features a small dish with lid and spoon.

From the S. W. Jackman Collection

M983.3.2

Jug
Copper; Brass
c. 1900

Purchased from T. Putman in 1983, this copper pitcher has a hinged lid and is decorated with Art Nouveau motifs.

Bibliography: Condition report (in document file)



M983.3.2

U993.25.10

Vase
Copper; Silver
New York, 20th century

This Roycroft vase has a hammer-dressed finish with silver design. The Roycroft Corporation was established in East Aurora, New York by Elbert Hubbard. Hubbard had worked previously with Buffalo Pottery. His new Company was based on the craft principles of William Morris, and by 1912, it was producing a wide range of articles, including furniture, leather goods, books, copper pots, and candlesticks.

Bibliography: Information Sheet (document file)

U993.25.10

Spade
Silver
Indonesia (Kota Gede), 20th century

Metalwork is also produced in Southeast Asia. This is a Yogyakarta silver tomato or cucumber spade with a wayang figure on the top and a crayfish on the bowl. It is possible this spade would have been used for a religious feast, based on the decorative elements which decorate the spade. It is part of a donation from Gerhard H. and Liana Kuhn. Mr. Kuhn came to Indonesia as a business man in 1937 with his headquarters in Yogyakarta. Mrs. Kuhn, of Dutch-Indonesian descent, was born in Pekalongan.

Gift of Gerhard H. and Liana Kuhn to the University in 1993.

M964.1.291

Scissors
Gold; Steel
Iran (Persia), n.d.

There is little information about these scissors. They are hollow ground steel inlaid with gold damascene work. The quality of craftsmanship is high, and show the care and attention given to what are sometimes considered mundane objects.

The scissors were part of the Maltwood Bequest, but there is no record of how the Maltwoods acquired them.

M974.1.6

Compote Dish

Brass; Metal

Europe, n.d.

This Art nouveau dish of brass plated, press moulded metal has an angel design. It is decorated with floral and figural motifs, and probably dates from the early 20th century. The dish was purchased by the Maltwood Art Museum and Gallery in 1974.

M964.1.93

Tazza

Agate; Gilded Silver

Italy

Roman and Renaissance ?

Part of the Duer Collection before it was acquired by the Maltwoods, the bowl and stand probably were made at different times and pieced together at a late date. The bowl is made from an amber coloured, semi-translucent agate. It is supported by gilded silver, which, with another piece of darker and more opaque agate, forms the stem. Dr. Bagnani, who examined the tazza in 1967, suggested the agates of the cup and stand are different types, and might indicate they had been joined together. He suggested the cup could be from the ancient Roman period, but that the stand was made during the Renaissance.

The name tazza describes a form of drinking goblet, with a wide, shallow or saucer-like bowl mounted on a stem or foot. It was used in Ancient Rome, and reintroduced during the Renaissance. In the later period, tazzas were often made of silver, enamel or glass, but were sometimes of rare or unusual materials.

Bibliography: Smedley, Artifact Condition Report (in Document File)

U985.9.3A-B

Gauntlets

Buckskin; Beads; Fur

Cree

Canada, 20th century

These Cree gauntlets are trimmed with fur and decorated with beadwork. They were donated to the University by Mr. Herbert W. Taylor in 1985.

U981.2.16A-B

Moccasins

Buckskin; Beads; Felt

Woodlands Athabaskan ?

Canada, 20th century

Donated to the University of Victoria by Commander and Mrs. A. J. Tullis in December 1966, these moccasins are decorated with beadwork floral motifs and felt applique in red, yellow, green and navy blue. The moccasins have high ankles, and a seam down the centre front and back of the heel. Long ankle laces attached at the front provide the closure.

U981.2.17A-B

Moccasins

Rawhide; Rabbit fur; Cotton

Cree ?

Canada, 20th century

These small moccasins are lined with pink cotton and edged with white rabbit fur. They are decorated with blue, pink, red, green and yellow embroidery in floral motifs. The moccasins were donated to the University of Victoria by Commander and Mrs. A. J. Tullis in December, 1966.

U981.2.14

Bailer
 Birch bark; wood; bark twine
 Canada, n.d.

Cedar bark has been steamed and bent to form this canoe bailer. A wooden handle is attached with bark twine. This bailer was donated to the University of Victoria by Commander and Mrs. A. J. Tullis in December, 1966.

■ FREESTANDING DISPLAY**U995.5.1A-B**

Casket
 Bone; Wood
 North Italian, c. 1450-1575

This bone-covered wood casket is of a High Renaissance style, probably of the Venetian School. It may have been reconstructed long ago using original, or other similarly old wood. It would originally have been fitted to some object at the back and bottom, but the facings are original and unaltered. It is decorated with various mythological motifs

The casket has been X-rayed, and these films show an unidentified coin in one of the closed drawers.

From the Collection of Bruce and Dorothy Brown.

Bibliography: Correspondence, Document File.

M964.1.167

Chair
 Oak
 England, c. 1540

A gift from Arnold Sapsworth to John and Katharine Maltwood, the dark oak armchair has a solid back with side and skirting panels. The top of the back is decorated by scallops and the ends of the arms by scrolls. The back, the outside arm, and front skirting panels feature carved linenfold, or parchment, motifs.

M964.1.148

Table
 Oak
 England, c. style of 1650

This three-flap triangular table (chocolate table) was purchased by the Maltwoods in London (James, 4 Bruton Street) on August 28, 1917. The construction indicates the piece may not be an antique, but is of a style common about 1650.

Bibliography: Document card

M964.1.194

Carpet
 Wool; Hair; Cotton
 Azerbaijan (Capistan; Kouba-Shirvan; Caucasus)
 c. 1850-90

The Maltwood purchased this carpet in London (Beghian, 18 Dover Street) on April 23, 1926. It has a large central rectangle with four borders. The ground is red and features four horses and a number of stylized birds and other animals. The upper two horses are black, carrying horsemen clothed in red garments. The two horses in the lower half are white or cream-coloured and riderless. A groom stands between them. The borders are decorated with serrated leaf and "wine glass" patterns in red, green, orange and dark brown. Subsidiary borders have rosette and eight-pointed star motifs.

There is conflicting information in the document files about the classification of this carpet. It was originally listed as "Kouba Shirvan" but reclassified as "Capistan." It probably was made in the Shirvan-Korba-Capistan region (the southern area of the Caucasus near Baku, Azerbaijan). "Cabistan" (variations include Capistan, Kabistan, Capristan, and Cabristan) is a common Caucasian label in older references and catalogs of rug dealers. The name may have come from the misplacement of one letter (Kubistan to Kabistan) or may derive from Cabristan (Land of Graves) and refer to the

funerary uses of certain types of carpets. Some carpets from the area north and east of the Kura River and south of Baku are labelled as "Kobistan."

Central fields decorated with stylized flowers and animal figures are common in these and other "Shirvan" or "Capistan" carpets.

Bibliography: MIS document file (computer entry with bibliographic citations)

The "Arts and Everyday Life" includes a display of contemporary furniture designed by Canadian architect, Peter Cotton. He began designing and producing furniture in 1948, and later opened the Perpetua Furniture store in 1952. Cotton returned to his architectural studies and graduated in 1955. His designs are notable for use of industrial materials and their minimalist style.

Bibliography: Enns, "Achieving the Modern: Abstract Painting and Design in the 1950's: Winnipeg Art Gallery (article in The Canadian Architect) (in document file); advertising and specification brochures from Perpetua Furniture (in document file).

U993.4.3/1-2

Chairs

Peter Cotton

Iron; Wood; Fabric

Canada, c. 1950-1960

This pair of spring-back chairs produced by Perpetua Furniture of Vancouver was purchased by the Maltwood Art Museum and Gallery in 1993.

U993.4.2

Lamp

Peter Cotton

Iron

Canada, c. 1950-1960

The Maltwood Art Museum and Gallery purchased this Cotton wrought iron lamp in 1993.

U983.2.141A-S

Table

Peter Cotton

Wood; Iron

Canada, c. 1950-1960

This table has a metal frame and four wood corner posts. Each post is has a round wood drip-catcher and gilded wood candle holder. The table was designed for use with chairs, lamp, felt cloth and cushions. The table is from the Fitzgerald Collection, and was obtained by University in 1983.

END OF SECTION

For information on Wall Hung objects see our latest Study Guide Wall Supplement, or for more information on our collections on-line go to <http://www.maltwood.uvic.ca/society> (requires Netscape 2.0 or higher, or Microsoft Internet Explorer 3.0 or higher).



ARTS AND ECONOMY

section six

Arts are related to economic activities in a variety of ways. Utilitarian objects, such as fishtraps, lures and hunting or fishing spears are tools used in a subsistence economy. Other items may be produced for trade or sale. "Trade goods" are often

modelled on those used in religious or daily life, but are transformed to appeal to members of a different society for different purposes.

■ CASE 11:

Two of the items displayed in this case are items of practical use in a subsistence economy. One is from Southeast Asia and the other from the Northwest Coast of Canada. These illustrate one of the ways art is related to economy.

U992.23.54A-B

Fish trap

Rattan; Bamboo; Coconut shell

Sarawak; Kalimantan; Borneo

20th century

This conical fish trap (Serang Kong) is typical of those made in Borneo for practical use. Rods of split bamboo are twined together with thin strips of reed or rattan. Two funnel forms are built within the outer frame, and these have narrow openings toward the neck. A coconut shell provides the cap for the outer structure of the fish trap.

Fishing is a common occupation among the Bidayuh (Dayak) and involves people of all ages. Methods of catching fish vary according to tradition. This type of fish trap is used by a person wading along a muddy bank of the river where it is sunk in the pools. Most river fish traps involve the construction of some sort of small dam with one opening which leads to a sloping chute where the fish are stranded. The function of the funnel inside the trap is to allow the fish to move into, but not out of the trap.

From the Collection of Colin Henderson Smith and Gloria (nee Burroughs) Smith.

Bibliography: Heyward (1963); Edmund and Kaboy (1989); Heseltine (1982); Chin and Mashman, Sarawak: Cultural Legacy; Richter, Arts and Crafts of Indonesia

U981.3.2

Cod Lure

Cedar and Spruce Root

Canada (Northwest Coast), Late 19th century

The central wooden point is bound to three flanges by spruce root. This item was donated to the University of Victoria in July 1966 by D. L. Cox of Gabriola, B.C.

Art is also related to economy through its value for sale or trade. Many items which are similar to works made for practical or spiritual function have, through contact with other cultures, been modified to meet changing economic needs.

U993.3.38

Basket

Rattan ? or Bemban ?; Bamboo; Dye

Coastal Melanu

Sarawak; Kalimantan; Borneo

20th century

This storage basket has a square base with split rattan or bambao rods which support the bottom edges, extend up the sides from the base corners, and reinforce the circular edge of the top of the basket. The cover has similar rods to reinforce the bottom rim. The top of the cover is square. The handles are made of braided strips of rattan or bambao lashed to the vertical support rods.

Designs on this basket are worked in red, black and natural colours. The flower motif has been identified as the "tiger-track." A second motif may represent a type of edible fern, or a "caterpillar." The pointed triangle and S shape may be the "Bunut kava," symbolizing a type of tree and a small yellow wood-worm which is found on it.

Basketwork is generally done by women, while the collection and preparation of the material is done by both men and women. The rattan is a type of climbing, spiny palm. It is prepared by splitting the strips and smoothing the inner surface with a knife. Bemban reeds grow by river banks, and they are also split and dried, after which they can be used in making baskets.

From the Collection of Colin Henderson Smith and Gloria (nee Burroughs) Smith.

Bibliography: Chin (1980); Hose and McDougal; Klausen (1957); Chin and Mashman, Sarawak: Cultural Legacy; Richter, Arts and Crafts of Indonesia

U981.2.41

Container
 Birch Bark; Porcupine Quills; Cotton Thread
 South Arctic/Woodlands
 Canada, n. d.

This birch bark container is bound together at the rim with white cotton thread in a simple loop stitch. The sides are attached to the bottom by threads, also in a loop stitch, and by the extension of the quill-work decoration over the bottom rim of the basket. About two-thirds of the body of the container is decorated by the vertical attachment of porcupine quills to the bark. The lid is entirely covered with quills which form three floral motifs.

The container was donated to the University of Victoria in December 1966 by Commander and Mrs. A. J. Tullis.

Bibliography: Condition Report (document file)

The "Arts and Economy" display includes three basketry-covered bottles. Bottles come in a variety of shapes and sizes; the technical mastery of the art of basketry is displayed through these modified arts made largely for trade.

U990.7.5A-B

Bottle Basket
 Cedar bark; Bleached and Dyed Grass; Glass Bottle
 Nuu-chah-nulth - Makah
 West Coast
 Late 19th-early 20th century

This bottle is an unusual conical shape. Coloured bands provide the decorative elements.

From the Tony Hunt Collection of Historic West Coast Baskets

U990.8.2A-B

Bottle Basket
 Spruce Root; Bleached and dyed grass; Cedar root
 Nuu-chah-nulth ? or Tlingit ?
 West to Northwest Coast
 Late 19th-early 20th century

Another bottle of unusual shape, this has a variety of elements which would pose a challenge to the basketry artist. The decorative motifs are simple and have faded.

From the S. W. Jackman Collection.

U996.9.30A-B

Bottle Basket
 Ceramic; Red Cedar; Swamp Grass; Dye
 Nuu-chah-nulth
 Canada, Late 19th century

The jar used for this basket-work is pottery rather than glass. It is probably Chinese, and indicates an older work. The foundation for the lid is of hand-carved red cedar. Cedar bark also provides the foundation for the basketry which is woven and dyed swamp grass.

The designs on this bottle are unusual. They consist of two squirrels, two elk or deer, and floral patterns. Five different dyelots have been identified.

From the John Moore Collection.

Bibliography: Assessment notes (document file)

U994.13.9

Bear Mask

Samuel Henderson

Wood; Paint

Canada (Cambell River), c. 1970

This mask was made for the tourist market by Kwagulth artist Samuel Henderson. Henderson is from the Wai-wai-kum Band and has been carving since the 1950's.

From the S. W. Jackman Collection.

Bibliography: Biographical information sheet on Mark Henderson, Open Graphics - in Northwest Coast Graphics Collection, 1989, Vol. 1 (in Maltwood library).

■ CASE 12:**U993.3.1**

Ceremonial Cloth

Cotton (?); Dye

Sarawak (Malaysia); Kalimantan (Indonesia); Borneo

20th century

Ceremonial fabrics such as this have traditionally been associated with spiritual or religious uses. Today, some are being sold or sometimes reproduced after motifs have been altered to remove their ceremonial significance. This cloth is displayed under "Arts and Economy" to illustrate the change in function.

This textile has a large off-centre motif which resembles a modified diamond. Figures are shown in bands at each end of the cloth. On one side, there are two registers. The first of has three standing or dancing figures, while the second register has only two. The opposite end has one register with three figures. The sides and bottom of the cloth are decorated with "aso" and "buffalo-horn" motifs. The various symbols used suggest this cloth might have had a funerary purpose when it was made.

Textiles were often given away at ceremonies, such as marriages, where they formed part of the dowry. Some fabrics could be buried with the owner, or used as shrouds. Others were given to those who attended the funeral. This is another way art can contribute to a society's economic system, while simultaneously having religious or functional importance.

From the Collection of Colin Henderson Smith and Gloria (nee Burroughs) Smith.

Bibliography: Haddon, "The Dog-motive in Bornean Art" (copy in document file); Chin and Mashman, Sarawak: Cultural Legacy; Richter, Arts and Crafts of Indonesia; Völger and Welck, Indonesian Textiles: Symposium 1985; Solyom, Bronwen and Garrett, Fabric Traditions of Indonesia; Maxwell, Textiles of Southeast Asia: Tradition, Trade and Transformation: Textiles of Indonesia; Holmgren and Spertus, Early Indonesia Textiles from Three Island Cultures; Warming and Gaworski, The World of Indonesian Textiles.

Two of the items in the "Arts and Economy" display are "Kayan Dog" sculptures. These are probably related to the "aso" motif, which is sometimes conventionalized in beadwork, textiles, and paintings as rosettes, or as "scorpion" and "head of prawn" patterns. These may derive from the dog or the pig, both of which figure prominently in ceremonials. Both of these sculptures come from the Collection of Colin Henderson Smith and Gloria (nee Burroughs) Smith.

Bibliography: Haddon, "The Dog-motive in Bornean Art" (copy in document file); Chin and Mashman, Sarawak: Cultural Legacy; Richter, Arts and Crafts of Indonesia

U992.23.8

Untitled; Sculpture

Wood

Sarawak-Borneo (Kayan)

20th century

The large "Kayan dog" sculpture has the head of a dog or pig and body of a man. The figure is seated, and bands are visible around the arms and legs. The hands and feet resemble paws or claws. The head has pointed ears, circular eyes in raised relief, and a gaping mouth with prominent teeth. The tip of the nose curls back to touch the top of the snout. A second, smaller dog is held by the right foot and left arm of the larger dog. The larger figure's right arm is behind its back, with its hand grasping its tail.

U992.23.9

Untitled; Sculpture

Wood

Sarawak-Borneo (Kayan)

20th century

This sculpture is similar to U992.23.8, but has only one smaller figure. The point of the nose extends back to the top of the snout, which also has a separate horn. The figure's right arm reaches behind its back to grasp the tail.



U992.23.9

U988.17.7

Souvenir "Piggy" Bank

Ceramic

United States, 20th century

One of the items displayed in an exhibit of popular culture at the Smithsonian National Museum of American History and the Festival of Cartoon Art at Ohio State, this bank is an example of contemporary "commercial" art. It is included in this display as an illustration of art made for advertising, or as tourist and patron souvenirs. It can also be seen as a form of art designed for teaching children about saving money. As such, this "piggy bank" reflects the values of society and the role of arts in shaping them.

U985.9.6

Pipe

Wood; Horn; Hair

Canada (Cree), n. d.

This pipe has a woven hair pipe stem with a wooden pipe bowl and horn stem. Part of the metal lid for the bowl is missing.

M964.1.60

Dish; Stand

White Jade

India, n. d.

Made in Moghul India for trade in China, this fluted white jade dish was part of the Duer Collection before it was acquired by John and Katharine Maltwood.

U984.48.7A-D

Cups; Saucers

Ceramic; Glaze

China ?, c. 1880

These two cups and saucers are Victorian Period oriental tradewares. One set has a blue-green background with floral and bird motifs. The second has a blue background with wine, mauve, and white floral designs. The designs are executed in relief applique.

They were donated by Mrs. D. E. Kennedy of Victoria, whose great grandmother once owned them.

Bibliography: Note in preliminary data record (document file)

Three pieces of Chinese blue and white ceramics from the S. W. Jackman Collection are displayed in the "Arts and Economy" case. As European nations increased their trade with the Orient, items such as these were sought by collectors,

and were copied by European artists and craftsmen.

U994.3.20A-B

Cup; Saucer
Ceramic; Glaze
China, c. 1700

This is an example of Kraak porcelain. The cup has alternating panels of figures and landscapes. The saucer features a warrior on horseback at the centre with alternating panels of flowers and geometric designs radiating from the centre.

Kraak, or "carrack" is the name for the blue and white porcelains "brought to Europe in Portugese ships which were known as Carracks. The decoration is similar to the period of Emperor Wan-Li (1573-1619), and the ware is thin, hard, crisp, resonant, and printed in greyish-blue. This kind of porcelain was looted by the Dutch soon after 1600 from returning Portugese ships, and sold by them throughout Europe. It was termed 'kraak porselein' in Holland, where it was also copied in tin-glazed ware at Delft." (Savage, Dictionary of Antiques)

Bibliography: George Savage, Dictionary of Antiques; Vollmer, Keall, Nagai-Berthrong, Silk roads - China Ships.

U994.3.25

Dish
Ceramic; Glaze
China, K'ang Hsi Period

This saucer dish has a scalloped rim and a central motif of flowers and crickets.

U994.3.9A-B

Baluster Vase; Cover
Ceramic; Glaze
China, n.d.

Floral motifs and dragons in blue decorate the white ground of this lidded baluster vase.

M964.1.402A-F

Serviette Rings
Silver
Iraq, n.d.

Each of the six rings in this set is etched with a different scene with an Arabic theme. The postal box in which the rings were originally stored states, "From Lehroon Silversmiths, Amara, --Capt. Hugh Page--, c/o Messers Thos Cook and Sons Vancouver." The post office stamp is dated Dec. 13 (!) 1929. How the set came into John and Katharine Maltwood's collection is not known.

END OF SECTION

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ARTS AND LEISURE

section seven

Leisure time provides both the opportunity to create art and to use artistic creations for our entertainment. Musical instruments illustrate fine craftwork, while their prime function is to enhance the enjoyment of leisure time. In different eras and places,

people have set aside time to read books, travel to new regions, enjoy the theatre or movies, or play games.

■ CASE 13:

U992.23.39

Beaded Bag
Beads; String
Malaysia (Sarawak) - Indonesia (Kalimantan)
20th Century

This elaborately beaded bag illustrates another use of leisure time, in addition to its significance in other categories. The decorative patterns include the "aso" motif, and the beads themselves have religious significance. This bag is believed to be from the Bidayuh (Dyak) people of southwest Sarawak. There, beads showed a person's status in the ancestral cult and were important in strengthening the connection to the spirit world. Most Bidayuh communities have rules about who may and who may not wear beads. Rule dictate even who may touch them. Thus, there are important connections between religious beliefs and the use of time required to create objects which may at first, simply seem made for beauty and enjoyment.

From the Collection of Colin Henderson Smith and Gloria M. (Nee Boroughs) Smith.

Bibliography: Chin and Mashman, Sarawak: Cultural Legacy; Richter, Arts and Crafts of Indonesia; Harrison, World Within: A Borneo Story; Haddon, "The Dog-motive in Bornean Art" (copy in document file)

U994.20.1

Queen's Baton Replica
Pewter; Wood Stand
Henry Birks and Sons
Canada, 1994

The Queen's Baton is a tradition of each Commonwealth Games. For the XV Commonwealth Games held in Victoria, B.C. in 1994, three artists were commissioned to create a Queen's Baton which would represent the artistic and cultural traditions of the three First Nations on Vancouver Island (Coast Salish, Nuu-chah-nulth, and Kwagiulth). It is crafted in the shape of a "soul-catcher" - an instrument used to restore balance and harmony to the individual and community. It was designed by Charles Elliott (Tsartlip Band of Coast Salish Nation), Art Thompson (Ditidaht Band of Nuu-chah-nulth Nation), and Richard Hunt (Fort Rupert Band of the Kwagiulth Nation). The original sterling silver Baton was commissioned by B. C. Hydro, in partnership with the Games' Native Participation Committee. Henry Birks & Sons reproduced 1,994 pewter replicas, of which this is #49.

Bibliography: Certificate of Authentication (in document file)

Two objects in the Arts and Leisure Display were featured in Popeye and Culture Heros, a part of the Heroes and Hero-Worship exhibit at the National Museum of American History of the Smithsonian Institute in Washington, D.C. and at the Festival of Cartoon Art in the Ohio State Gallery at Columbus. In addition to representing objects used during leisure time, they illustrate how popular and commercial arts are important for their social impact as well as artistic content.

U988.17.2

Olive oil doll
Plastic
United States, 20th Century

U988.17.3

Book
Wimpy: The Hamburger Eater
Segar Whitman Publishing Company
New York, 1938

The Magic Lantern Projector and box of glass slides of Charles Dickens' A Christmas Carol show another way by which art contributes to the enjoyment of leisure time. In addition to the illustrations of Dickens' story, the collection includes

boxes of slides on the art and architecture of Europe and the Middle East. Slides such as these often formed the basis of illustrated lectures in both private and public venues in the early years of this century. This set was used by John Kyle and was acquired by the Maltwood Art Museum and Gallery from the Art Gallery of Greater Victoria.

U988.14.21A-P

Magic Lantern Projector
Metal; Glass
New York, 20th century

U988.14.1

Slides - *A Christmas Carol*
Glass
North America, 20th century

U996.9.12/1-56

Pouch With Gaming Sticks
Elk, Moose or Caribou hide pouch; Pigments; Wood; Ivory ?
Canada, 19th Century

This pouch is unusual in that it has a classic formline decoration of pigment on the inside of the flap cover, possibly of a bird figure. Sinew was used to sew the pouch and it has a toggle closure, probably of walrus ivory. The pouch contains 53 hardwood gambling sticks of maple, yew, or fruit wood, which are decorated with coloured bands. It was collected and donated by John Moore, who worked for many years along the west coast of Vancouver Island.

M964.1.557

Greek Satyr Bust
Bronze
Greece ?, n.d.

Little is known about this item. It is called an "Antique Bronze" but the date of its manufacture is not certain. It may be a Renaissance reproduction of an antique Greek bronze. It has been included in this display to recall the arts associated with the Theatre, and Theatre's contributions to enjoyment of leisure time.

The bust was part of the collection of John and Katharine Maltwood.



M964.1.557

■ CASE 14:

Two dolls from Aklavik, Northwest Territory are included in the Arts and Leisure display. Both their production and use involved the use of leisure time. These dolls were donated by Veronica Fuller to the Royal British Columbia Museum from which they were transferred to the Maltwood Art Museum and Gallery.

U996.5.1

Doll, Male
Cotton; Wool; Sealskin; Fur
Canada, c. 1966

U996.5.2

Doll, Female
Cotton; Wool; Sealskin; Fur
Canada, c. 1966

Three musical instruments from different cultures and periods are displayed under "Arts and Leisure." These supplement a permanent display of historical musical instruments in the Music Wing of the MacLaurin Building.

U994.4.2

Zither (Autoharp)
Wood; Lacquer; Paint; Metal

United States, c. 1865

An autoharp, or zither, has a sound box of irregular shape with tuning pegs at one end. The wire is strung from the pegs across the sound hole and secured beneath a wood cover at the bottom end of the sound box. This zither, from which the manufacturer's decal-label has been worn away, was a gift of Almer Olson of Victoria. A note which came with the zither reads, "Left to me by my mother, Hazel M. Olson who received it from her parents, William and Alice Scafe, pioneers of Victoria. Mrs. Hazel Olson died last year (c.1990), aged 90, and gave it to me, Almer L. Olson, also of Victoria. It is known to have been in the Scafe family since about 1865 or so, in Illinois, U.S.A., and was brought by them to Victoria when they moved here in 1874. Almer L. Olson"

U994.4.76A

Mandolin

Woods

n.d.

The sound box of the mandolin is made and decorated with exotic woods. It has tuning pegs at the top of the neck, and is strung with metal wires.

U994.4.53A-B

Mouth Organ (*Keluri, Keledi, or Engkerurai*)

Gourd; Bamboo

Indonesia ?, 20th century

The mouth organ is a free-reed instrument of east-Asian origin. The base is usually round, but sometimes square. It is traditionally listed in the "gourd" category, because the base, or resonator, was originally made from a calabash. The number of pipes can vary, but the most widespread type of mouth organ has 17 pipes, some of which can be muted. Each pipe sounds only when the fingerhole is covered. The mouth organ from the Borneo region served as the prototype for the mouth organs of the Far East.

This mouth organ, similar to those made by the Bidayuh (Dyak), Kayan and Kajang of Sarawak and Kalimantan, has eight tubes of bamboo cut to various lengths and lashed together to form the pipes. Depending upon the ethnic group in which it is found, it is known locally as the engkerurai, keluri, or keledi. This mouth organ was given by Dr. Gordana Lazarevich, whose cousin obtained it in Southeast Asia.

Bibliography: Chin and Mashman, *Sarawak: Cultural Legacy*; Richter, *Arts and Crafts of Indonesia*

■ SMALL CASE:

M969.6.1

Smoking Cabinet

Mahogany; Wood Inlay Wood; Metal

Scotland, 19th-20th Century

There is little information about this item in the document files. The decorative motifs recall the motifs and style favoured by such Art Nouveau artists as Charles Rennie McIntosh.

U985.9.7

Trade Pipe

Horn; Cherry Wood

Canada (Cree), c. 19th century

The bowl of this pipe has been carved into the bust of a woman and has a hinged metal cover. It is one of two trade pipes in the collection. The other is displayed under "Arts and Economy," showing how similar objects are used in many different ways.

END OF SECTION

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ARTS AND SCHOLARSHIP

section eight

Many cultures have long collected objects which were made to serve a utilitarian function. For Chinese scholars, the study and appreciation of bronzes, porcelains, ivories, and jades was important to their education and quality of life. Connoisseurs also collected objects which inspired the creation of such arts as painted

scrolls and calligraphic inscriptions. Some of these scrolls show scholars painting, writing poetry, or admiring their collections.

Other cultures, too, create art for pure enjoyment or enhancement of intellect. Writers, artists, and musicians are both the creators and the subjects of art.

■ CASE 15: CHINESE:

The items displayed in this case represent the types of antiquities which were collected and studied by Chinese Scholar-Officials.

M964.1.30A-B

Shallow Plate or Bowl; Stand

Ceramic; Glaze

China, Ming Dynasty of Sung Style ?

The dates provided in the documents for this work conflict, in one case assigning it to the Ming Dynasty and in another to the Sung. It is called Fukien Ware in one place, Ting ware in another. Additional research will be required to clarify these discrepancies in the identification. The bowl is white-glazed porcelain. The warp of the shape probably occurred during the original firing. A dragon design decorates the interior surface. Katharine and John Maltwood purchased this item in London (Franck) in November, 1919. The stand is modern.

Bibliography: The Maltwood Far Eastern Collection exhibition catalog, 1982.

M964.1.35

Bulb Bowl (*Fa hua* Bowl); Stand

Ceramic; Glaze; Wood

China, c. 1368-1644

This Ming dynasty bowl is decorated by a clear glaze and coloured enamel on biscuit-fired porcelain. The flowers and leaves are outlined by raised lines of clay, which prevented the spread of the different coloured glazes. Thus, this type of work is called Ming Fa Hua, or "cloisonné" ware. It was purchased by the Maltwoods in London (Wannick) on March 15, 1922. The stand is modern.

Bibliography: The Maltwood Far Eastern Collection exhibition catalog, 1982.

M964.1.20A-B

Lidded Vase

Ceramic; Glaze

China, c. 960-1279

This vase, probably from Sung Dynasty China, has an incised lotus pattern and similarly decorated lid of northern celadon glaze on stoneware. It was purchased by the Maltwoods in London (Bluett) on October 7, 1934.

Bibliography: The Maltwood Far Eastern Collection exhibition catalog, 1982.



M964.1.20A-B

M964.1.19

Vase; Stand

Ceramic; Glaze; Wood

China, c. 960-1279 (?)

This vase, shaped like an ancient bronze "hu," is an example of a rare type of blue celadon from the Sung Dynasty. It is probably from Lung-Chuan in South China. The Maltwoods purchased it in London (W. B. Paterson) on December 24, 1925. The stand is modern.

Bibliography: The Maltwood Far Eastern Collection exhibition catalog, 1982.

M964.1.29/2

Bowl; Stand

Ceramic; Glaze; Wood

China, c. 1368-1644

A Fukien Ware bowl from Ming Dynasty China, this was purchased by Katharine and John Maltwood in London (Franck) in November 1919. The stand is modern.

The three pieces of blue and white Chinese porcelain in this case are part of a larger collection donated by Dr. S. W.

Jackman, Professor of History (Emeritus). The collection, which consists of about 70 pieces, representing works from the reigns of Kangxi (1662-1722), Yongzheng (1723-1735) and Qianlong (1736-1795). It was assembled initially by E. Tatton Anfield, Dr. Jackman's uncle. Part of the collection is on permanent display in the foyer of Dunsmuir Lodge.

Bibliography: Press Release and Correspondence (Document File)

U994.3.7-A-B

Lidded Baluster Vase

Ceramic; Glaze

China, c. 1736-95

Figural subjects decorate two sides of this lidded baluster vase. The lid has a foo dog finial. From the Qianlong (Chien Lung) period.

U994.3.13

Vase

Ceramic; Glaze

China, c. 1736-95

This small wide-mouthed vase features four figures. Two are seen framed by the window where they overlook a garden in which the other two stand. One of these latter figures is presenting a scroll to the other. From the Qianlong (Chien Lung) period.

U994.3.10A-C

Lidded Baluster vase; stand

Ceramic; Glaze; Wood

China, c. 1736-95

This small lidded baluster vase is from the Qianlong (Chien Lung) period. It is decorated with a terrace scene on one side and three figures in the garden on the other. The stand is modern.

U995.16.7A-B

Vase

Ceramic; Glaze

China

Possibly from the Qing (Ch'ing) Dynasty of China, this stoneware flambe vase was formerly part of the Dunsmuir Estate. It was later acquired by Bruce and Dorothy Brown. The Browns donated the vase to the Royal Roads Military College. When it closed, the vase was transferred to the Maltwood Art Museum and Gallery.

■ CASE 16: THE CHINESE SCHOLAR-OFFICIAL:

The items in this case represent those associated with or used by Chinese Scholar-Officials. Unfortunately, little is known about the individual objects displayed; much research is required to add to our knowledge about these works.

M964.1.385

Incense Burner

Ceramic; Glaze

China, c. 618-906 ?

This incense burner, made in the form of a rabbit, probably dates from the T'ang, or possibly, Sung Dynasty. The shape is more typical of Sung, but the style of the eyes are closer to work of the T'ang period. It is white-glazed stoneware. John and Katharine Maltwood purchased it from a dealer called Amooore, although they did not indicate the location, price, or date.

Bibliography: The Maltwood Far Eastern Collection exhibition catalog, 1982.



M964.1.385

M964.1.56A-B

Incense Burner

Bronze; Wood

China, c. 1368-1644?

There is very little information available about this item. It may be from the Ming Dynasty, and the lid was possibly a restored. It was formerly in the collection of John and Katharine Maltwood, but there is no information about when or where they acquired it.

M964.1.381A-B

Jardiniere; Stand

Jade; Wood

China, c. 1368-1644

This green jade jardiniere dates from at least the Ming Dynasty but was possibly made earlier. It has three "sacred fungi" feet and an engraved decoration on the exterior surface. The stand is modern. This piece was purchased by the Maltwoods in London (Bluett) on August 27, 1926.

M964.1.285

Libation cup

Ceramic; Glaze

China, c. 1644-1911

This Libation cup, of celadon glaze on porcelain, probably dates from the Qing (Ch'ing) Dynasty. It was formerly in the collection of John and Katharine Maltwood, but nothing is known about how or when they acquired it.

Bibliography: The Maltwood Far Eastern Collection exhibition catalog, 1982.

M964.1.5641-B

Mandarin Rank Badge

Silk; Dye

China, n.d.

Little is known about this item. It was acquired by the Maltwoods, but how and when is not known. Symbolism used for the decoration of Manchu court costumes, as well as Chinese style garments, was developed over centuries. Symbols included the dragon (the natural world, the emperor), the phoenix (the empress), bat (good fortune), mountain (earth), bird in red disk (sun), rabbit in white disk (moom, flaming pearl, or wisdom), crane (long life), fungus (long life), pair of fish (domestic felicity and fertility, abundance), and various flowers representing the seasons.

Bibliography: The Maltwood Far Eastern Collection exhibition catalog, 1982.

M964.1.412

Finial

Jade

Chinese, n.d.

This carved jade finial was part of the Maltwood Bequest. Nothing is known about its provenance.

M964.1.413

Finial

Jade

Chinese, n.d.

Nothing is known about the history of this small carved jade finial or pendant, other than the fact it was acquired by the Maltwoods.

M964.1.352

Belt Buckle

Mutton Fat Yellow Jade

China, 19th century

This small carved jade belt buckle is decorated with a dragon. It was acquired by the Maltwoods, but how and when is not known.

M964.1.99

Belt Buckle

White Jade ?

China, c. 220-264

This belt buckle is formed in the shape of a spiral dragon. It is probably of white jade, or possibly soapstone, and dates from the Chinese Han Dynasty. According to a remark in the document files, the corroded appearance may indicate it was long buried. It was formerly in the Duer Collection, after which the Maltwoods acquired it.

M964.1.50

Ink reservoir ?

Wood

China, n.d.

This small carved burl wood bowl is probably an ink reservoir. It was part of the Maltwood's collection, but where and when they acquired it is not known.

M964.1.334

Ink reservoir

Ceramic; Glaze

China, c. 1736-1795

Shaped like half a peach, this blue-glazed ink reservoir dates from the Qinglong (Chien Lung) period. There is no information about when or how the Maltwoods acquired it.

M964.1.434

Brushrest ?

Wood

China, n.d.

This small wood carving has an intricate floral and leaf design. It was probably used as a brush rest. There is no information on its provenance, aside from the fact it was part of the Maltwood's collection.

M964.1.300

Brushrest ?

Soapstone ?

China, n.d.

Possibly of soapstone, this carving features a figure of a sage in dragon-like clouds. It was probably used as a brush rest. It was acquired by the Maltwoods, but nothing else is known about its history.

M964.1.77A-B

Wrist rest; stand

Ivory; Wood

China, 19th century

This carved ivory wrist or arm rest probably dates from the Qing (Ch'ing) Dynasty (1644-1911), possibly from the reign of Kang Hsi. It features a phoenix and many little birds on one side, with a branch of willow and flowers on the reverse. It was purchased by the Maltwoods in Victoria, B.C. from L. L. Baily in 1939.

M964.1.386A-B

Brush Holder; Stand

Ivory; Wood

China, c. 1644-1911?

Made from the hollow cylinder of African elephant ivory, this brush pot follows the natural shape of the tusk. A plain wooden base has been inserted into the bottom. The exterior surface has been carved in low relief depicting five men in a garden setting with rocks and trees. These figures include a scholar on a rug who reads a scroll, two men engaged in a game, a man near a wine-pot, and a servant preparing food.

Ivory carving flourished during the Ming period, but became even more widespread under the Emperor Kang Hsi of the Qing (Ch'ing) Dynasty. Scholars and scholarly pursuits are often the subjects portrayed.

This brush holder was formerly part of the Duer Collection, from which it was acquired by the Maltwoods.

Bibliography: Jefferies, Condition Report (in document file); Sollien-Pick, Condition Report (in document file)

■ **FREESTANDING DISPLAYS:****M964.1.17**

Wine Jar
Ceramic; Glaze
China

The document file contains contradictory information about the date of this jar. A remark notes, "Listed as Tzu Chou ware; corrected as Sung." It has a cream coloured glaze with brown decoration and characters. According to the document file, the inscription is "believed to read on one side: 'The wine in this jar is sweet and fragrant,' and on the reverse: 'The smell will knock you off your horse.'"

It was purchased by the Maltwoods in London from the Artificers Guild on May 13, 1921.



M964.1.17

L994.1.7

Jar
Bronze; Silver
China, c. 1796-1820

This large bronze jar is inlaid with silver. It is from the Qing (Ch'ing) Dynasty, and is on permanent loan from Bruce and Dorothy Brown.

M964.1.81

Screen
Wood; Lacquer
China, c. 1736-1795

This red and gold carved and lacquered wood screen may not be a completely genuine piece. Items of this nature were often made up of pieces of Chinese beds. It is believed to date from the Qinlong (Chien Lung) period of the Qing (Ch'ing) Dynasty. Katharine and John Maltwood bought it in London (Rice) in June 1919.

END OF SECTION

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ARTS AND SOCIETY
OTHER SITES PROGRAM

Initiation sites for further exploration and study of Arts and Society.

SATELLITE SITES

appendix

1. Annual Arts and Society Conference
2. Arts and Society Program

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Sculpture of the Circumpolar Nations
on the Mezzanine Level of University Centre, UVIC

"ARTS AND RELIGION"

Contemporary Aboriginal North West Coast Print Makers
Third Floor, McPherson Library, UVIC
and
UVic's Suite of Ceremonial Furnishings
on the Mezzanine Level, University Centre, UVIC

ALSO VISIT

Our teaching unit web site for B.C. Schools

Yet Sun Heywa
<http://www.maltwood.uvic.ca>

"ARTS AND DEATH"

Grave Goods, an exhibition of pre-Columbian
ceramics from Panama, Costa Rica, and Peru
in the Fine Arts Building
and the Foyer, University Centre, UVIC

"ARTS AND EVERYDAY LIFE"

Beginnings of the Contemporary Craft Industries in British Columbia,
selections from the Fitzgerald Collection of Canadian Fine Crafts
in the Elliott Building Lecture Wing, UVIC
and
An Arts-and-Crafts Period Setting
in the Foyer, University Centre, UVIC

"ARTS AND ECONOMY"

in
Sculpture of the Circumpolar Nations
on the Mezzanine Level of University Centre, UVIC

"ARTS AND LEISURE"

Historical Musical Instruments
in the Lobby of the Music Wing
Maclaurin Building, UVIC