

Hambruch, Paul

There are masses of such string games on Nauru: the ones described are only a dwindlingly small number of them! Some people play the game passionately; they rarely separate themselves from the string, which they either wind round shoulder and hip or round the ir left wrist. Leisure time is spent thinking out new games.

Twice a year one meets for string-game competitions, the "epu en kavada". One after the other demonstrates to the gathering his newest games: he turns away from them so that they cannot see his manipulations while doing them and then, suddenly, holds the new figure in front of their eyes to hear their criticism. The thing then is to make the new figure by oneself as quickly as possible and hold it towards the inventor. It is quite amazing how quickly some of them grasp the technique of a new figure and copy it accordingly.

To make one single figure often 3, or 4 or more people take part. Hands, feet, neck, teeth are used as aids to make the most tricky figures. There are string games, in which one develops out of another, the performance of which can take $\frac{1}{4}$ to $\frac{1}{2}$ an hour and show ⁱⁿ pantomimically a series of connecting scenes: the game "madein" eq. It is called after a Chinese who had to build a number of houses for the phosphate company. In this game it is shown how they collect the wooden boards, put them together, how the house develops (or grows), the furniture is got together, etc. Another game, Romwinimada, shows the spectators the stars of the sky, in the midst of which, at the end, the largest and most beautiful appear, the Romwinimada.

p. 367

On Nauru the string game has been so perfected that it has developed into a special branch of m^{imic}-dramatic art.

There are two more games to be added to the "games of patience", which shall have a chapter to themselves owing to their necessarily very detailed description.

Of the string games I did not myself take any notice on Nauru. Not until in Germany, in collaboration with Eodebu, I found an opportunity to observe these interesting games and record them, partly, in writing. In the works of C. Furness-Jayne, on page 367 and subsequent pages a number of string games are mentioned, but how they are made is unfortunately not described (picture 75-89). These 14 games ~~described~~ are of great artistic perfection. They were once taken up by the ^{trader} E. Stephen. ~~proper~~ proper gamestrings are used, which are plaited of human hair and at times $3\frac{1}{2}$ -

4 yards long. The finished figures are mounted on paper and represent a most varied number of things. These figures are made with the help of several people.

With Eodibu I took up the following games, which a single person makes. Since the opening figures are nearly the same for all Nauru string games, I put their description before the description of the various games.

Nauru,
Central Pacific,
7th June 1965.

Dear Mrs Maude,

Thank you for your letter received.
Your queries about "the rain" and
"Eidigauw's umbrella":-

1. The chant about the rain is to
end with "eang, me eang, me eang"; the
last two words eangadan ngarana are
to be omitted. It means "the rain stopped
altogether." I know this chant myself.

2. Eidigauw's umbrella: Some Nauruans
in the early days and even as late as 60
years ago used Gilbertese words in the
songs they composed to "make the sound
pleasing to hear."

The inventor of this figure
started with the following Gilbertese
words: "Akea ba ea bane kanoan aonaba."
Nauruan corruption of it is: "Akea bwe
ebane ganoan aonab" followed by
the word demurora (umbrella). The

complete chant means thus to a Nauruan:-
 "There is nothing left among the things
 of the world as the umbrella is also
 found here. Two parts of water on
 the swirling umbrella, one part spilled
 and none is left.

Your translation sounds good
 but I don't think it was what the
 inventor meant. This chant is very
 hard to translate so I asked Mr.
 Allison for help. I am enclosing his
 translation and comment.

If you are still doubtful about
 any other figures, don't hesitate to
 write as I am always ready to do
 what I can.

Yours sincerely,
 J. Aroi

Nauru Island,
Central Pacific.
4th June, 1965.

Dear Mrs. Maude,

Aroi has come to me in great distress. He finds great difficulty in translating the umbrella chant because the author, who was a wizard at inventing string games, did not make his meaning too clear.

By way of clarification Aroi says, "that of all the worldly things received on Nauru now comes the umbrella." He went on to speak of "the swinging of the umbrella," which could also be "twirling," and Aroi thinks this alludes to the water being thrown off. On the other hand the umbrella held at an angle in a driving rain sheds the rain so that it streams down one side only, and after a heavy shower no water remains on the umbrella. Aroi agrees that this is a very likely interpretation.

It was customary for Nauruans to use some foreign words to make the sound pleasant without assisting the meaning, says Aroi.

I hope you can unravel the real meaning, but, if you can't it appears that no Nauruan will be able to correct you.

With kind regards and good luck in the production of your book.

Yours sincerely,



W. Bill Allison

P.S. My kind regards to Harry.

I had a letter from Ann - Maggie
Covecombe from San Francisco. Both appear well. *W. Bill*

77 Arthur Circle,
Forrest, A.C.T.,
20th December, 1965.

The Head Chief,
Nauru Legislative Council,
NAURU ISLAND.

Dear Mr Hammer de Roburt,

During your recent visit to Canberra with the members of the Nauru Island delegation I mentioned that I was on the eve of completing a book on the complex, and uniquely beautiful, String Figures of Nauru.

Some fine examples of these figures were illustrated, but not described, by Caroline Furness Jayne in her great work entitled String Figures, published in 1906. These had been mounted on paper by the trader Ernest Stephen and the missionary W.H. Furness and were described by Jayne as "the most elaborate that have ever been collected". Their publication caused a great deal of discussion as to their probable method of construction but, despite efforts, owing to their unusual and complicated designs they proved quite impossible to reconstruct from the illustrations alone.

In an attempt to solve the mystery I paid two visits to Nauru in 1937 and 1938 and as a result of some weeks of work among the older people I was able to record all but five of the old-time figures, together with over a hundred others, some of them of equal or even greater interest. I was only just in time, for correspondents inform me that not one of the unique and complicated old-time figures, and very few of the standard patterns, are still remembered on the island.

It will be very clear from my book that the Nauruans were the leading string figure makers of the world; it is their own unique contribution to world cultural development, and a contribution in which they can justifiably feel considerable pride. Of how many other people of comparable numbers can it be said that they lead the world in any accomplishment of technique?

The Library Board of South Australia have agreed to publish this book but, largely owing to the number of its illustrations, the price at which it would normally have to be sold will, to cover costs, be so high as to mean that it will only be available for consultation in a few large specialist libraries.

In nearly half a century of Commonwealth administration of Nauru Island not a single book on the island or its people has appeared, and I am sure that the Island Legislative Council will agree that the publication

of this work would assist greatly in publicizing the Nauruan people in general and their unique cultural achievement to the outside world.

To do this effectively, however, it is necessary to ensure its publication at a price which will enable its purchase by ordinary people in different countries (and I hope by some of the Nauruans themselves). This position was explained to you and other members of the Nauruan delegation at Canberra and you kindly suggested that, if I addressed a request for a small subsidy of say £50 to the Council they would use their good offices to support the proposal and at the same time recommend that an equivalent grant might be made by the British Phosphate Commissioners.

Such a grant-in-aid would indeed help materially to reduce the cost of publication and place the book within the reach of many who could not otherwise afford it. I should be most grateful, therefore, if you would be so kind as to bring this request before the Council for their consideration.

Yours sincerely,

(Mrs) H.E. Maude.



DEPARTMENT OF TERRITORIES

DERWENT HOUSE
HOBART PLACE
CANBERRA CITY

YOUR REFERENCE

IN REPLY QUOTE 64/4691

Mrs. H.C. Maude,
77 Arthur Circle,
Forrest,
CANBERRA. A.C.T.

29 JUN 1965

Dear Mrs. Maude,

Thank you for your letter of 4th June.

I am very pleased indeed that the South Australian Libraries Board has agreed to assist you in publishing your work on the String Figures of Nauru. I am sure that it will prove a most useful reference work for those interested in the culture of the Territory of Nauru.

I have arranged for a letter to be sent to the Librarian of the Public Library of South Australia supporting your project and I attach a copy of this letter.

Please accept my best wishes for the success of the book which I know is the fruit of a great deal of study and research.

Yours sincerely,

G. Warwick Smith
(G. Warwick Smith)
S e c r e t a r y. *PL*



DEPARTMENT OF TERRITORIES

BERWENT HOUSE
HOBART PLACE
CANBERRA CITY

YOUR REFERENCE

IN REPLY QUOTE 64/4691

Mr. H.C. Brideson,
Principal Librarian,
Public Library of South
Australia,
ADELAIDE. S.A.

Dear Mr. Brideson,

Mrs. H.C. Maude has informed this department of the proposed support by the Libraries Board of South Australia for the publication of her book "The String Figures of Nauru".

As a matter of Government policy we are not able to subsidize or guarantee Mrs. Maude against loss and therefore could not financially directly assist with this project. However we have a considerable interest in the project and support it as a most useful contribution to the literature on culture and customs of Nauru and would therefore very much like to see it published.

It is encouraging to hear from Mrs. Maude that the Libraries Board of South Australia may be able to do what we in this instance are not ourselves able to do.

Yours sincerely,

(G. Warwick Smith)
S e c r e t a r y.

77 Arthur Circle,
Forrest,
Canberra, A.C.T.

4 June 1965

Mr G. Warwick Smith,
Secretary,
Department of Territories,
CANBERRA, A.C.T.

Dear Mr Warwick Smith,

With reference to your letter No.64/4691 of 2 September, in which you kindly express an interest in the publication of my book on The String Figures of Nauru, I am glad to be able to state that the Libraries Board of South Australia have now indicated their willingness to publish the work subject to the surmounting of certain technical difficulties in reproduction.

The suggestion that a shortened version of the book should be published in your journal Australian Territories was duly discussed with members of your Department, but it was felt that detailed descriptions of how to construct these figures, which is the essential point of the book, would have an insufficiently wide appeal to readers of the journal to justify this course.

In view of the interest of your Department in the publication of a book on Nauru, as mentioned in the second paragraph of your letter, it has occurred to me that you might perhaps see your way to authorizing one of your staff to write to Mr H.C. Brideson, the Principal Librarian, Public Library of South Australia, indicating this interest and expressing the hope that they will be able to produce it. I am sure that this would ensure its appearance, though I must say that the Library has not indicated any doubt on this score other than technical.

Thanking you for your kind encouragement.

Yours sincerely,

H.C. MAUDE



TELEPHONE NO: CANBERRA 2 DIAL 40477
TELEGRAPHIC ADDRESS "TERRITORIES" CANBERRA

Your reference
In reply quote No. 64/4691

DEPARTMENT OF TERRITORIES
CANBERRA

-2 SEP 1964

Dear Mrs. Maude,

I wish to acknowledge the receipt of your letter dated 19th July in which you ask if the Department would consider assisting the publication of your work on the string figures of Nauru.

It has not been the practice for this department to contribute directly, either by way of subsidy or guarantee against loss, towards the publication of material such as yours. Nevertheless we have a considerable interest in your project and could, perhaps, assist in other ways.

There seem to be one or two possibilities that might be explored. For example, the Commonwealth Literary Fund is sometimes prepared to subsidise a publisher who is faced with problems of high production costs and a possibly limited market, as in your case. Although our preliminary enquiries in this regard have not been encouraging, you might care to suggest to the Polynesian Society that it approach the Fund, C/- Prime Minister's Department, Canberra.

Another possibility is that a shortened version might be published in our journal "Australian Territories", possibly over several issues. It would then be relatively inexpensive to collate the type and blocks and arrange to have extra copies printed. It is not possible, of course, to give you a firm undertaking in this respect at this stage but it would be helpful if you could indicate the length of text and the number of illustrations that might be involved if you should wish us to consider this course.

I am sending a copy of your letter to His Honour the Administrator of Nauru and shall write to you again when I have received his comments.

I hope that by one of these means it will be possible for you to arrange to have your work published.

Yours sincerely,

G. Warwick Smith
(G. Warwick Smith)
S e c r e t a r y.

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Mrs. H. C. Maude,
4/98 Arthur Circle,
FORREST. A.C.T.

4/98 Arthur Circle,
Forrest, A.C.T.,
19th July, 1964.

The Secretary,
Department of Territories,
CANBERRA, A.C.T.

Dear Sir,

While engaged in work on the String Figures of the Gilbert Islands during the early 1930s I became interested in the far more complex, and indeed unique, string figures made by the Nauruans, as illustrated but not described by Caroline Furness Jayne in her great work String Figures (New York, Charles Scribner's Sons, 1906).

These figures had been collected and recorded towards the end of the last century by the trader Ernest Stephen and the missionary W.H. Furness and were described by Jayne as "the most elaborate that have ever been collected". Their publication caused endless discussion as to their probable method of construction but, despite efforts, owing to their unusual and complicated designs they proved quite impossible to reconstruct from the illustrations alone.

In an attempt to solve the mystery I paid two visits to Nauru in 1937 and 1938 and as a result of some weeks of work among the Nauruans I was able to record all but five of these Nauruan classics, together with over a hundred others, some of them of equal or even greater interest. I was only just in time, for correspondents inform me that not one of the classics, and very few of the standard patterns, are still known on the island.

It took a good deal of time, and some patience, to prepare my field notes for publication but the task was completed last week and I am now engaged in writing an introduction on the place of string figure making in Nauruan life, an analysis of construction techniques and an assessment of the contribution made by the study to our knowledge of Oceanic cultures. At the same time my husband is preparing an historical chapter outlining the development of Nauruan culture as a result of outside contact, from the discovery of the island to the present day.

The Polynesian Society of New Zealand, who brought out my book on String Figures from the Gilbert Islands in 1958, are anxious to publish the work on Nauru in a similar format, but owing to the necessarily large number of photographic plates they cannot do so without a subsidy of approximately £500 to cover part of the cost of production.

Several people have suggested that I should write to you to ask if your Department would be willing to meet all or part of this subsidy, or alternatively to publish the book through the Government Printer? The

Nauruans were (and could be again) the leading string figure makers of the world; it is their own unique contribution to world cultural development, and a contribution in which they can justifiably feel considerable pride. Of how many other people of comparable numbers can it be said that they lead the world in any accomplishment or technique?

This being so it would seem not unreasonable for the Australian Government to demonstrate its interest in the cultural achievement of one of its dependent peoples by facilitating the publication of a work which will publicize it, and the Nauruan people in general, to the outside world; the more so since no book on the island or its people has appeared in nearly half a century of Commonwealth administration.

Yours sincerely,

H.C. Maude.

77 Arthur Circle,
Forrest, A.C.T. 2603,
29th October, 1970.

Mr R.K. Olding,
State Librarian,
State Library of South Australia,
Box 386A, G.P.O.,
ADELAIDE, South Australia 5001.

Dear Mr Olding,

I enclose an alleged photograph of Simon Quanijo, as supplied by Mr P.L. Ryan, the Official Representative of the Republic of Nauru in Australia. This was promised to Mrs Schilter in a recent telephone conversation.

Unfortunately, as you will see, it is not the same one as originally sent to you, and is furthermore not a very pleasing photograph of him, and we are indeed doubtful if it is really Simon himself, despite a statement to that effect made by a Nauruan in the Melbourne office.

We would very much prefer to have the original photograph of Simon, as forwarded to Adelaide and since apparently damaged, repaired and made suitable for publication at our expense (please see the penultimate paragraph of my letter of the 9th September).

If this proves to be quite impossible perhaps you would be so kind as to compare the photograph now enclosed with the one in your possession and if it appears to be, in fact, the same man, to have it reproduced as the frontispiece in its place. Tikopia String Figures, by Raymond Firth and Honor Maude, which has just been published (1970) by the Royal Anthropological Institute of Great Britain and Ireland as Occasional Paper No.29 contains a good frontispiece which was reproduced from a very poor print.

We hope very much that you will be able to use the cover, with its illustration of a Nauruan string figure, as requested in the second paragraph of my wife's letter of the 14th February, 1969, as this would undoubtedly enhance the attractiveness of the book, and therefore its sales.

A similar cover is to be found on the 1962 Dover Publications reprint of Jayne's String Figures and how to make them, and significantly these are Nauruan figures also, though no instructions are given inside as to how they can be made. Our String-Figures from the Gilbert Islands also has an excellent illustration of a figure on the cover. We would be glad to defray any extra costs involved in preparing this illustrated cover.

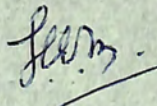


Simons Overigo ?
(Nawa)

We are glad to be able to report that the String Figures of the Tuamotu Islands, by Honor Maude and Kenneth Emory, is we hope being published shortly by the Société des Océanistes in Paris as one of their Monograph Series.

I trust that it will be possible to send me 100 copies of the advertising leaflet, as finally approved, for posting to personal contacts and other possible buyers with whom we correspond.

Yours sincerely,



H.E. Maude.

Department of Pacific History,
9th September, 1970.

Mr P.L. Ryan,
Official Representative,
Republic of Nauru,
Wales Corner,
227 Collins Street,
MELBOURNE, Victoria 3000.

Dear Mr Ryan,

Some time ago I obtained a print of an official photograph of the late Simon Quanijo from the Department of Territories to form the frontispiece of a book by my wife on The String Figures of Nauru, due for publication late in October or early in November of this year.

Unfortunately I am now informed by the publishers that the photograph has been inadvertently damaged by them and as a consequence they have asked me for another; and, on enquiry in Canberra, I am informed by the Department that all photographs and other publicity matter concerning Nauru in their possession has been forwarded to your office.

If, therefore, you have among your records a copy of this photograph I should be most grateful if you would be so kind as to let me have a copy, and in return I should be glad to send you a copy of the book on publication. The photograph had on its back the following caption:-

8. A fine type of Nauruan, the late Simon Quanijo, formerly Native Medical Superintendent, thought to have been a victim of the Japanese. His son, Dainifob is a medical practitioner, having graduated at the Central Medical School, Suva. (Garsia)


H.E. Maude.

Add: —

Folklore

Journal of American Folklore Society.

7

Department of Pacific History,
9th September, 1970.

Mr R.K. Olding,
State Librarian,
State Library of South Australia,
Box 386A, G.P.O.,
ADELAIDE, South Australia 5001.

Dear Mr Olding,

I feel most contrite at not having replied before to your letter of the 10th June. Actually I am not usually so dilatory but it arrived as I was preparing my Presidential Address to the History Section of ANZAAS, and everything had to be laid aside while I drafted, re-drafted, condensed and pruned what is, in effect, my 'last will and testament' on the subject of Pacific History - past, present and future'.

The Address was duly delivered at the Congress Session in Port Moresby on the 19th August and on my return from New Guinea, despite contracting an attack of influenza which has left me with a more than usual disinclination to work, we had completed a suggested draft leaflet for your consideration when your letter of the 21st August arrived.

Under the circumstances it seems best to send you our draft as it stands, rather than attempt a synthesis with the one kindly prepared by Mrs Schilter.

I should like at the outset to pay a sincere tribute to Mrs Schilter for her praiseworthy essay at producing a blurb on what is probably to her a quite unfamiliar subject. We rather feel, however, that it does not emphasize sufficiently the fact that the artistry and technical virtuosity of the classic Nauruan string figures places them in a unique class of their own - in other words that the Nauruans, as string figure makers, begin where the rest of the world leaves off (see, for example, the Pacific Islands Monthly for February 1968, pp.81-84).

This seems to us to constitute the main sales appeal of the work, since there is in fact quite a respectable literature on string figures in existence. For the Pacific Islands region alone there are some 10 books and over 50 articles, while an American who compiled a world bibliography of works on string figures for his personal use informed me that it contained hundreds of entries, which makes it probable that the figure of 700 mentioned in Mrs Schilter's second sentence could more probably reach 7,000.

Other sales points which we have endeavoured to bring out are:-

- (1) the non-technical language (which one hopes will appeal to the layman);
- (2) the professional competence of the author (which is an important consideration with University libraries and similar potential purchasers); and
- (3) the nature of the Preface (which hopefully may draw a few buyers interested in Nauru and the Nauruans rather than in string figures - there is a dearth of historical material on that island).

New para. 4
If preferred, of course, the last sentence in paragraph 3 of the suggested blurb could be omitted in favour of a listing of 'Other works by the author' to face the title page: this could be supplied without difficulty.

I enclose a list of publications which I suggest might be sent copies of the book for review. If you could let me have 100 copies of the advertising leaflet, as finally approved, I will post them separately to personal contacts and other possible buyers known to me.

My wife and I would also like to purchase, at your usual wholesale rate, an initial 40 copies of the book for distribution partly to personal friends and partly to such key personalities as the President and Council of the Republic of Nauru, to whom I shall suggest that additional copies should be bought wholesale by the Nauru Co-operative Society for sale to the general public and visitors to the island.

I was not surprised that you did not find the rules for an advance or grant from the Republic of Nauru Fund sufficiently applicable to publications such as this to make an application for funds worthwhile. As at present constituted it is in reality a revolving fund designed to facilitate the early publication of books expected to make an eventual profit, by the provision of 'bridging finance' to publishers, without interest. As a consequence the Fund Committee is anxious not to dissipate its capital by outright grants.

It is suggested that an appropriate form of acknowledgement of the typing grant would be:-

The cost of typing this book has been defrayed by the Republic of Nauru Fund of the Australian National University.

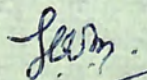
I owe you an apology for having inserted an advertisement for the book on p.115 of Vol.V (1970) of the Journal of Pacific History. This was done as the Journal went to press in order to fill in a small blank space, and consequently a specially reduced rate was charged. There was no time to submit the advertisement to you first, as I should have normally done, but I trust that you do not find it objectionable in any way.

Unless I hear from you to the contrary any other advertisements inserted by me, and at my expense, will be identical to, or modifications of, this prototype. As requested in paragraph 2 of your letter of the 10th June the Libraries Board will be invariably shown as publishers, and your address given as the source of supply.

So far we have been unable to locate another photograph of Simon Quaijo and fear that none now exists, since he died during World War II. We should be glad, however, to defray the costs of repairing the apparently damaged photograph in your possession, and of making it suitable for publication: experience with other damaged photographs which I thought beyond redemption has shown me that a skilful photographic technician can make a publishable photograph out of an apparently hopelessly faded or damaged print.

Hoping that all points in your letters have been dealt with, and with many thanks for all your help in bringing out my wife's book,

Yours sincerely,



H.E. Maude.

The String Figures of Nauru

Honor Maude

with a Preface on their Historical and Cultural Setting by H.E. Maude.

.....

Although many people today regard string figure making as a childrens' pastime, more commonly known as cat's cradles, even in Europe this was not always so and both its antiquity and universality are shown in its uniquely widespread distribution throughout Asia, Africa and America, among the Eskimos, in Australia, New Zealand, and throughout the islands of the Pacific.

However it was the islanders of Nauru, in the very centre of that ocean, who alone developed the pastime from its usual formal repetition of traditional patterns into a graphic art-form, in the process becoming the most expert string figure makers in the world. Their virtuosity was such that until 1937, when Honor Maude went to Nauru to learn their techniques, even experts doubted whether the more intricate patterns could be actually 'formed on the hands'.

This illustrated book describes in non-technical language the construction of the 120 figures still remembered in 1937, including many of the unique prize-winning classics, unsurpassed in the dexterity of their movements and the beauty of their patterns, dating from the 19th century island biannual contests.

The author is the leading authority on the string figures of the Pacific Islands, her publications comprising three other books and monographs and five articles on the figures of New Guinea, the Gilbert, Ellice and Tuamotu Groups, and Tikopia, either alone or in collaboration with such well-known anthropologists as Raymond Firth, Kenneth Emory and Camilla Wedgwood.

A Preface giving the historical and cultural setting on Nauru which gave rise to this efflorescence of talent has been written by H.E. Maude, Professorial Fellow in Pacific History at the Australian National University and a specialist on the peoples of Micronesia, among whom the Maudes lived for some 20 years.

\$5.50 post free from:

The Libraries Board of South Australia,
Box 386a, G.P.O. Adelaide, South Australia 5001,
or leading booksellers.

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Suggested List of Publications to receive Review Copies

(Addresses are included where these may not be readily known to your Reference Librarians)

- (1) The Hon. Editor, Journal of the Polynesian Society, Department of Anthropology, University of Auckland, Box 2175, Auckland, New Zealand.
- (2) The Editor, Journal de la Société des Océanistes, Musée de l'Homme, Place de Trocadéro, Paris (XVIIe), France.
- (3) The Review Editor, Micronesica, College of Guam, Box EK, Agana, Guam.
- (4) The Editor, South Pacific Bulletin, Box 306, Haymarket, N.S.W. 2000.
- (5) The Editor, Pacific Islands Monthly, G.P.O. Box 3408, Sydney, N.S.W. 2001.
- (6) The Editor, Bulletin de la Société des Etudes Océaniques, Boite 110, Papeete, Tahiti.
- (7) The Editor, The Fiji Times, 20 Gordon Street, Suva, Fiji.
- (8) The Editor, Colony Information Notes, Information Office, Bairiki, Tarawa Island, Gilbert Islands.
- (9) The Editor, The Nauru Bulletin, Republic of Nauru, Central Pacific.
- (10) Oceania.
- (11) The American Anthropologist.
- (12) The Journal of the Royal Anthropological Institute.

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The String Figures of Nauru

Honor Maude

with a Preface on their Historical and Cultural setting by H.E. Maude.

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In ~~a~~ Preface giving the historical and cultural setting on Nauru which gave rise to this efflorescence of talent has been written by H.E. Maude, Professorial Fellow in Pacific History at the Australian National University and ~~XXXXXXXXXX~~ a specialist on the peoples of Micronesia, among whom the Maudes lived for some 20 years.

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Box 386a, G.P.O., Adelaide, South Australia 5001,
or leading booksellers.

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AUSTRALIA

STATE LIBRARY OF SOUTH AUSTRALIA

TEL. 23 8911 ,
TELEX 8 2074

BOX 386A, G.P.O.
ADELAIDE, S. AUST. 5001

EES:HIS

31st August, 1970.

Mr. H.E. Maude,
Department of Pacific History,
The Research School of Pacific Studies,
The Australian National University,
Box 4, P.O.,
CANBERRA. A.C.T. 2600.

Dear Mr. Maude,

Further to my letter of 10th June, you will be pleased to learn that your wife's String figures of Nauru has now been given a tentative date of publication between late October and middle of November of this year. I should therefore be glad to receive from you the draft of an advertising leaflet at your earliest convenience.

Mrs. Schilter, of my staff, has attempted to word a leaflet in the usual style of our advertisements, but I should like to have your ideas to correct and improve our draft.

The text of the draft is as follows:

"Mrs. Maude's book deals with a fascinating subject on which literature, and in particular recent literature, is very scarce. String figures, the cat's cradles of our childhood games, exist in more than 700 variations distributed over the whole globe. The game is often accompanied by a chant but the knowledge of the old allusion has been lost. Subjects of string figures are those of daily life: animals, a brush house, men carrying money, stars, lightning, the sunset.

The book will be enjoyed by the interested layman as well as being a documentation and interpretation of the string figures of Nauru, providing new material for comparative ethnological research."

Yours sincerely,

R. K. Olding
(R.K. Olding) *pe*
STATE LIBRARIAN.

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BOX 386A, G.P.O.
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10th June, 1970

Mr. H.E. Maude,
Department of Pacific History,
The Research School of Pacific Studies,
The Australian National University,
Box 4, P.O.
CANBERRA, A.C.T. 2600

Dear Mr. Maude,

Thank you for your letter of 21st May, about your wife's String figures of Nauru.


I should be pleased to receive from you a list of publications to which we should send review copies. It is very good of you to suggest a few small advertisements at your own expense. I take it that the Libraries Board of South Australia would be shown as the publisher, and our address above as the source of supply.

I would be glad to receive from you the draft of an advertising leaflet which we could print and distribute through our normal mailing list, as well as providing you with as many copies as you need for your own distribution.

With regard to the matter of a grant or advance from the Republic of Nauru fund, I think, after consideration of the information you supplied, that your own application for a grant to meet your costs of typing should stand. We will not, therefore, seek an advance or grant from the Fund. I presume you would like a statement in the book about the typing grant, should it be made. Please let me know the wording that is required.

We have scheduled the work for publication late this year.

Yours sincerely,


(R.K. Olding)
STATE LIBRARIAN

THE STRING FIGURES OF NAURU ISLAND

Honor Maude

with a Preface on their Historical and Cultural Setting by H.E. Maude

The Nauruans, as the most expert string figure makers in the world, developed the pastime into a creative graphic art-form. This illustrated book describes in non-technical language the construction of the 120 figures still remembered in 1937, including many of the unique prize-winning classics, unsurpassed in the dexterity of their movements and the beauty of their patterns, dating from the 19th century island biannual contests.

\$5.50 post free from:

**The Libraries Board of South Australia,
Box 386A, G.P.O. Adelaide, South Australia 5001,
or leading booksellers.**

.....

THE STRING FIGURES OF NAURU ISLAND

Honor Maude

with a Preface on their Historical and Cultural Setting by H.E. Maude

The Nauruans, as the most expert string figure makers in the world, developed the pastime into a creative graphic art-form. This illustrated book describes in non-technical language the construction of the 120 figures still remembered in 1937, including many of the unique prize-winning classics, unsurpassed in the dexterity of their movements and the beauty of their patterns, dating from the 19th century island biannual contests.

**\$5.50 post free from:
The Libraries Board of South Australia,
Box 386A, G.P.O. Adelaide, South Australia 5001,
or leading booksellers.**

.....

To

IJAUWE

d/

and my other kind teachers,
who gave so generously of their time
to preserve for their descendants
this segment of Nauruan culture.

.....

This book
has been published
with the assistance of the
REPUBLIC OF NAURU FUND
of the
Australian National University

Department of Pacific History,
24th June, 1970.

Professor J.W. Davidson,
Chairman, Republic of Nauru Fund,
Department of Pacific History,
Australian National University.

Dear Jim,

I have now been notified that Honor's book on The String Figures of Nauru is being definitely published by the Libraries Board of South Australia during December, in an edition of 400 copies at a price of approximately \$5.50.

The Board had intended to apply for an advance from the Republic of Nauru Fund to assist its publication, under Para. 4 (b) of the Rules approved by the Fund Committee on the 18th December, 1968. As no royalties are payable on the book and the print run is so small an application would, however, appear to be impracticable.

Under the circumstances I should like to apply for a grant of \$65.70, under Para. 4 (c), to defray the cost of typing the work (please see the attached receipt). It is suggested that an appropriate form of acknowledgement under Rule 5 would in this case be: 'The cost of typing this book has been defrayed by the Republic of Nauru Fund of the Australian National University'.

It would seem that the Fund, as at present constituted, can only be of assistance, apart from a grant of up to \$100 under Para. 4 (c), to commercially remunerative publications with a fairly large print run, and not in fact to such academic-type monographs as are listed at (b) - (f) of Para. 6. These works, although conceivably of considerable value to the people of the Republic of Nauru, will therefore presumably never be published unless some way can be found of relaxing the Rules in favour of the rare study actually concerned with Nauru itself.

Yours,



H.E. Maude.

Department of Pacific History,
21st May, 1970.

Mr R.K. Olding,
Acting State Librarian,
State Library of South Australia,
Box 386A, G.P.O.,
ADELAIDE, South Australia 5001.

Dear Mr Olding,

Thank you for your letter of the 15th May, informing me that it is intended to print 400 copies of the 'String Figures of Nauru' (at a tentative price of \$5.50). There should be no difficulty in disposing of the run within two years from publication, provided a few copies can be earmarked to be sent to certain journals (which I shall list) for review and I am permitted to insert one or two small advertisements in island papers (at my own expense).

With your permission I would also propose to prepare for your consideration a small leaflet which I can send to known likely purchasers. Having been engaged in the publication and sale of Pacific Islands books and journals for some 20 years I have acquired a certain amount of expertise on the subject.

The Fund to which you refer in your para.2 is the Republic of Nauru Fund of \$10,000 and is under the control of a Committee of which Professor J.W. Davidson is Chairman and I am one of the five members, its object being to assist the publication of scholarly books relating to the Pacific Islands, with preference to:-

- (i) books relating to Nauru or contiguous areas;
- (ii) books considered to have a particular importance or interest to the people of the Pacific Islands; and
- (iii) books written by Pacific Islanders.

The Forms of Financial Assistance specified are as follows:-

- (a) advances should be normally for the purpose of making publication possible and of enabling the book to include necessary maps or illustrations;
- (b) with the exception noted below advances should be made by way of loan under the following conditions -
 - (i) the Committee would not object to an author receiving an advance against royalties of up to \$100,
 - (ii) after sales had reimbursed the publisher in respect of this advance the Committee would require payment

to the Fund of 75% of royalties until the advance had been repaid; and

- (iii) advances would not normally exceed \$1,000.
- (c) where a very small edition of a book was being produced and no royalty was payable the Committee would consider making a grant of up to \$100 towards the cost of production.

All books in respect of which an advance have been made from the Fund should contain a statement in the following form: 'This book has been published with the assistance of the Republic of Nauru Fund of the Australian National University'.

Two advances have been made to date:-

- (i) Nancy Viviani's 'Nauru, the Pleasant Isle. Phosphate and Political Progress'. Canberra, A.N.U. Press, 1970. \$5.00.
- (ii) R.P. Gilson's 'Samoa 1850 to 1900. The politics of a multi-cultural community'. Melbourne, O.U.P., 1970. \$10.75.

Honor Maude's 'The String Figures of Nauru' was, however, noted by the Committee as a possible recipient of an advance or grant, should an application be made, as works on Nauru itself naturally receive preferential consideration; and just as Nancy Viviani's book was the first to be published on Nauru for over half a century it is unlikely that another will be published after Honor Maude's for another half century.

Since no royalties (normally 10% of the retail price) are payable on 'The String Figures of Nauru' it would seem reasonable to suggest an advance repayable at 7½% or 10% of the retail price. However, on such a small print run such a repayment would cover only an equally small grant (both the other books mentioned had, I believe, runs in excess of 2,000), so it might be preferable to suggest either a higher rate of repayment to permit a larger grant or else to request option (c) - an outright grant of \$100 towards the cost of production. In this event my wife and I would waive our application for a grant from the Fund of \$60 to meet our costs of having the manuscript typed.

Should you decide to apply for a loan or grant from the Republic of Nauru Fund please let me know if you wish me to act on your behalf in negotiations with the Committee. If you would prefer to apply direct your letter should be addressed to:-

Professor J.W. Davidson,
Chairman, The Republic of Nauru Fund,
Department of Pacific History,
Australian National University,
Box 4, P.O., Canberra, A.C.T. 2600.

My wife is endeavouring to obtain another photograph of Simon Quanijo from the Nauru Government authorities but I am doubtful if they will still possess one, in which case, as you suggest, it will have to be left to the printer to decide whether the frontispiece can be touched up or must perforce be omitted.

Yours sincerely,



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EES:CH

15th May, 1970.

Dr. H.E. Maude,
77 Arthur Circle,
FORREST, A.C.T. 2603.

Dear Dr. Maude,

I am able now to report on publication of the "String Figures of Nauru". It is intended to print 400 copies and the tentative price has been set around \$5.50.

I was interested to learn about the possibility of a repayable grant for our publishing programme. Could you let me have more information please?

The frontispiece of the "String Figures of Nauru", the photograph of Simon Quanijo, is damaged and our printer would appreciate a new photo. A photo of normal contrast would give the best results. If it is not possible to have a new photo I should like to suggest to leave it to our printer whether the frontispiece has to be omitted or whether it could be touched up.

Yours faithfully,

A handwritten signature in blue ink, appearing to read 'R.K. Olding'.

(R.K. Olding).
ACTING STATE LIBRARIAN.

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BOX 386A, G.P.O.
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RKO:KRJ

15th January, 1969.

Mrs. H.E. Maude,
77, Arthur Circle,
FORREST, A.C.T. 2603

Dear Mrs. Maude,

Thank you for your letter of 10th January about the string figures of Nauru. I am very pleased that the work is now at the typing stage.

The carbon ribbon is definitely to be preferred to the multilith ribbon. The samples which you sent before were of multilith ribbon and a very black nylon ribbon; of these, the multilith ribbon was the better, but it cannot, of course, compare with the carbon ribbon for clarity.

I confirm the four points you raised about the photographs, layout, page numbering and series.

With kind regards,

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'H.C. Brideson'.

H.C. Brideson,
STATE LIBRARIAN.

77 Arthur Circle,
Forrest, A.C.T.2603,
14th February, 1969.

Mr H.C. Brideson,
State Librarian,
State Library of South Australia,
Box 386A, G.P.O.,
ADELAIDE, South Australia.

Dear Mr Brideson,

The manuscript of The String Figures of Nauru is being despatched by air freight on Saturday and should be delivered to you on Monday.

I have sent a sample cover with it for your consideration, with the selected illustration attached to it. I should rather like, if possible, to have the 'by' deleted before my name.

I think that Mrs Lamberts has made a good job of the typing; she is pleasant to work with, and very willing and interested. She has not been entirely consistent in the spaces left between illustrations and a new heading and some of her corrections you may not consider well enough done; if so please return them for retyping.

The margin at the foot of the pages varies with the amount of space needed for an illustration and some pages with footnotes seem to me to have insufficient margin, e.g. No.16.

Two pages (Figures Nos 69 and 99) I cut, as I was not happy with the spacing, and you may need them retyped if my patching shows. No.27 needs lifting but I left it in the hope that this can be done by the photographers.

The photographs were taken over a period of years and are not as uniform as one would wish, but I do not think that they will look too bad.

We tried not to have photographs at the top of a page (with the instructions on the previous page) but in some cases it would have wasted too much space.

In your letter of the 2nd September, 1965, you agreed that the book could have a pocket on the back cover to hold instructions for the complicated Nauru Openings and Endings. I have prepared and forwarded a set of these instructions, in case this is still possible and it would not add very much to the cost.

The Nauru Fund Committee are paying for the typing costs but are unable to give a grant towards the expenses of production as this is not permitted by their rules.

I have been amazed at the amount of time that the final details have taken and am very happy to be sending the manuscript off to you at last.

Yours sincerely,

Jan. 1969.

Dear Mr. Anderson,

With reference to your letter of 8th November, 1968, and our conversation on 12th November, the MS of "Theating Figures of Haver" is now in the hands of the typist + I hope to let you have it at the end of the month or early in February.

- ^①// I should be grateful for confirmation of the following points.
1. The "photographs are to be numbered on the back and ^{lightly} attached to the MS with sellotape.
 3. The pages are not to be numbered, but the numbers are to be typed on a separate sheet & spaced for cutting out.
 2. The margins are to be $1\frac{1}{2}$ inches on either side + the paper $11 \times 8\frac{1}{2}$ inches.

① Since drafting the above ^{paragraph} M^{rs} Lambert,
the Departmental Secretary who is typing
Nansen, has run into trouble with the
multilith ribbon which ~~is~~ ^{is} giving
a very thick & uneven type after
only being used for a few pages. I
wonder if the original samples I
sent you were labelled wrongly.

I enclose two more samples but
this time they are actually photographic
copies made by M^{rs} McMahon, the head
of our Visual Aids Department. He
is of the opinion that the carbon ribbon
is the most satisfactory so we
are going ahead; if you do not
agree would you please send a telegram
to me at 71793? If we do not hear
from you we shall know it is O.K.

4. The book will be published as one of the series "Occasional Papers in Asian and Pacific Studies".

We enjoyed our visit to you very much & also the tour of the binding section with which we were most impressed.

With all good wishes for 1969 both to you & the library.

Yours sincerely

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1.63

1.88
3/200
663
133

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RKO:KRJ

8th November, 1968.

Mrs. H.E. Maude,
77, Arthur Circle,
FORREST, A.C.T. 2603

Dear Mrs. Maude,

On 7th August 1966 you wrote to me about the typing of your monograph on the String figures of Nauru. We are, of course, still very interested in including this work among our publications. If it is at all possible, I should like to include it in our publication schedule for the next six months.

I should be very interested to learn how the work is progressing.

Yours sincerely,

A handwritten signature in blue ink, appearing to read 'H.C. Brideson'.

H.C. Brideson,
STATE LIBRARIAN.

not received until our return from Adelaide

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BOX 386A, G.P.O.

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RKO:PMW

ADELAIDE.

12th August, 1966.

Mrs. H.C. Maude,
77, Arthur Circle,
FORREST, A.C.T.

Dear Mrs. Maude,

Thank you for your letter of 7th August, with the samples of typing which you enclosed.

The first sample, with the Multilith ribbon would definitely be the most satisfactory for reproduction. The density of imprint of this ribbon is in fact greater than that produced by the thicker and apparently blacker ribbon.

I look forward to receiving the final copy of the book from you.

Yours sincerely,

A handwritten signature in cursive script, reading "A. C. Brindson".

PRINCIPAL LIBRARIAN

77 Arthur Circle,
Forrest, A.C.T.,
7th August, 1966.

Mr H.C. Brideson,
Principal Librarian,
The Public Library of South Australia,
Box 386A, G.P.O.,
ADELAIDE, South Australia.

Dear Mr Brideson,

I enclose a note from Mrs M. Mitchell, who is to type the final copy of my book, together with another two samples of her typing, one using a special multilith, and the other a black carbon, ribbon.

Mrs Mitchell has now bought a new electric typewriter with the same type face as before, so that the layout will still remain as specified in your letter of the 18th April.

The only question remaining, therefore, is whether the multilith ribbon which she recommends has sufficient density for your photographic reproduction? Mrs Mitchell seems averse to using a carbon ribbon as she says that it smudges so easily.

Yours sincerely,

(Mrs) H.E. Maude.

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BOX 386A, G.P.O.

TEL. 23 8911
RKO:AEM

ADELAIDE,

April 18, 1966.

Mrs. H.E. Maude,
77 Arthur Circle,
FORREST A.C.T.

Dear Mrs. Maude,

Thank you for your letter of 23rd March with the sample layouts of the typescript of Nauru Island and its string figures. The expansion of the work by including a chapter on Nauruan history should add further to the value of this book.

My Foreman Binder has inspected the sample pages, and reports that the layout of sample A (American quarto paper with wide margin on the right) is the most suitable for reproduction. However, the density of the print from the nylon ribbon used will not allow clear reproduction, and he is strongly of the opinion that a carbon ribbon should be used. The type-writer itself appears to need some adjustment to obtain an even impression. The bottom of the lower case O, and the top of the upper case M indicate this. I enclose the sample pages which you sent to me.

I am looking forward, with considerable interest, to receiving the completed manuscript from you.

Yours sincerely,

A. E. Brindley

PRINCIPAL LIBRARIAN.

77 Arthur Circle,
Forrest, A.C.T.,
23rd March, 1966.

Mr H.C. Brideson,
Principal Librarian,
The Public Library of South Australia,
Box 386A, G.P.O., ADELAIDE,
South Australia.

Dear Mr Brideson,

In response to the suggestion made in the final paragraph of your letter of the 12th January I enclose four specimen pages (marked Examples A-D) of the string figure booklet, so that you can decide on the best format for the final typing.

The difference between the four pages is as follows:-

- (1) Example A is typed on the larger American size quarto paper, with a wider margin on the right;
- (2) Example B is typed on the smaller British size quarto paper, with a narrow margin on the right;
- (3) Example C is on the same sized paper as Example A, with a narrow margin as in Example B; and
- (4) Example D is on the same sized paper as Example B, with a wider margin as in Example A.

The typist has used a nylon ribbon and we hope that this is satisfactory. A carbon ribbon could probably be used if desired but, as you know, this is apt to smudge and corrections are harder to make.

Although I realize that when sending the final typescript the photographs are to be enclosed separately I have, in Envelope, placed a specimen photograph in position to indicate the space left between the final line of the construction and the Figure Number.

My husband has commenced work on his section on Nauru Island, its people and their history, and as this seems to be shaping into a satisfactory contribution to knowledge in its own right (nothing has been written on Nauruan history before) we are thinking of calling the work Nauru Island and its String Figures, a title which should have a better sales appeal, and publishing it under our joint names.

Yours sincerely,

(Mrs) H.E. Maude.

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BOX 386A, G.P.O.

TEL. 23 8911

RKO:MAC

ADELAIDE,

12th January, 1966.

Mrs. H.E. Maude,
77, Arthur Circle,
FORREST. A.C.T.

Dear Mrs. Maude,

Thank you for your letter of 20th December about the booklet on string games. I agree now that the photographs should be trimmed to the size required.

Depending on our publishing commitments at the time we receive your manuscript, it should be possible for us to produce the work in about one month. We are however fully committed up to March of this year with books to be produced for the fourth Adelaide Festival of Arts.

I enclose the specimen pages which you sent to me. If the same typewriter is to be used for the final typing, I would suggest that the width of the page should be reduced by one inch. This will enable us to print the work much more cheaply, with a slight reduction of size, and still allow us to present a well-proportioned page. If a larger type face is to be used, please let me know, so that I can suggest a slightly different format.

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'H. C. Biddle'.

PRINCIPAL LIBRARIAN.

77 Arthur Circle,
Forrest, A.C.T.,
20th December, 1965.

Mr H.C. Brideson,
Principal Librarian,
The Public Library of South Australia,
Box 386A, G.P.O., ADELAIDE,
South Australia.

Dear Mr Brideson,

I am sorry not to have replied before to your letter of the 2nd September but my husband has been engaged in bringing out the first issue of the Journal of Pacific History and I had to wait patiently for him to commence work on the Introduction. All is now clear about the typing of the manuscript and I hope to engage a typist to complete the job early in the new year.

I enclose two specimen pages typed in the format which I suggest for the final typing (using an electric typewriter but not in this case a carbon ribbon). As the movements are short and separate I have more or less decided against having the work done on a Varityper, as I understand that this would cost me well over £100 and the difference in appearance would seem to be insufficient to justify the extra expense. If it was continuous prose instead of brief separate sections there would be a stronger case for having the right hand margin justified.

Although you mention that the white margins of my photographs need not be trimmed I find that this may in fact have to be done to ascertain the exact space that should be left for each particular illustration as they vary appreciably in size; furthermore, in some cases I shall need to trim the photograph itself to eliminate an unnecessary amount of background. The space left for Fig. 37 on my specimen page 35 is for the photograph as trimmed.

As regards copyright, the work by Hambruch, from which I am copying a few figures (with full acknowledgement), with his working translated from German and in some instances corrected, was published over 50 years ago, but Hambruch himself could have been still alive in 1916. Unless you consider it necessary, however, I shall do nothing about obtaining permission for the excerpts, as the likelihood of anyone objecting at this date to quotation (with acknowledgement) from a purely scientific work published in 1910 seems to be rather remote. As a matter of fact I am not sure how to set about finding the legal representatives of someone who lived in Germany before World War I.

Would it be possible to give me a rough idea as to how long it would normally take to produce my work after receipt of the manuscript?

With kind regards,

Yours sincerely,

(Mrs) H.E. Maude.

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BOX 386A, G.P.O.

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RKO:AEM

ADELAIDE.

September 2, 1965.

Mrs. H.C. Maude,
The Research School of Pacific
Studies,
Australian National University,
Box 4, P.O.,
CANBERRA A.C.T.

Dear Mrs. Maude,

Thank you for your letter of 6th July about the String Figures of Nauru. Please accept my apologies for the long delay in reply. It has been due to a most unusual rush of work in our printing and binding section, which precluded the detailed consideration which I wished to be given to this pamphlet. As you requested, I am returning the photograph which you sent for examination, and I also enclose your manuscript.

The answers to the points you raised are as follows:-

To obtain the best results the manuscripts should be retyped on an electric typewriter using a carbon ribbon. I would appreciate it if you will have this done in Canberra. The typewriter on which your letter was typed would be excellent for the purpose if it is possible to use it. On the other hand, if you have a Varityper or another machine which can justify margins available to you this would be even better.

We would prefer that the photographs should not be attached to the pages, but that ample space should be left in the text for them, and the illustration numbers pencilled at the margins. The illustration numbers should also be pencilled on the back of the photographs. There is no need to trim the white edging from the photographs. If they are to have captions, these should be typed at the foot of the space left for the photographs. I suggest that the diagrams should be treated the same way, and that they also should be numbered. It would be desirable to have a list of illustrations and diagrams typed for inclusion at the beginning of the work.

Cont.

Mrs. H.C. Maude,
Box 4, P.O.,
CANBERRA

September 2, 1965.

-2-

The illustration which you enclosed, and the others similar to it can be reproduced satisfactorily. We would probably enlarge them, trace the diagram, and then reduce the tracing back to the original size.

It would be possible for a pocket to be made on the back cover to hold a folder, provided that the pocket needs to contain only a few pages. If the folder would be bigger than this, it would probably be easier for us to bind it at the end of the book.

The copyright position is that works may be quoted for the purpose of critical comment or review if they are still within copyright, but excerpts should not be published for other reasons. I imagine that your use of these texts will come within the category of critical comment. The usual period of copyright is for 50 years after the author's death.

Your suggestion for obtaining a subsidy in aid of production of this work is, I think, a splendid one. A grant would be of considerable assistance in reducing the costs of typing and printing, and, as you suggest, the publicity value of such sponsorship should be very worthwhile.

If you have any further questions about the publication of your work please do not hesitate to let me know immediately. I look forward to receiving the completed manuscript from you, and I am sure that it will be a most worthwhile pamphlet for the Libraries Board to publish.

Kind regards,

Yours sincerely,



PRINCIPAL LIBRARIAN.

Department of Pacific History,
6th July, 1965.

Mr H.C. Brideson,
Principal Librarian,
The Public Library of
South Australia,
Box 386A, G.P.O.,
ADELAIDE, South Australia.

Dear Mr Brideson,

In my letter of the 2nd June I promised to send the complete text and illustrations of The String Figures of Nauru for examination when completed. However, as there are still one or two amendments to be made to some of the figures I have thought it would save time if I sent you a selected but representative sample consisting of 12 figures (with their illustrations, and one having a story attached) and the description of the various openings. From these it should be possible for your technical staff to see if there are likely to be any difficulties in publication.

There are a few points on which I should be grateful for your decision before finally completing the manuscript:-

- (1) Will the MS have to be re-typed to give a perfect reproduction and, if so, should I have it done here or will it be done in Adelaide?
- (2) If an immaculate final MS should be sent from here may it be done on an ordinary machine or should one use an electric machine (with or without a nylon ribbon) or a Varityper or other machine justifying the margins?
- (3) How should the photographs be attached to the pages (gum, sello-tape, or insertion of corners) and should the white edging be cut off first?
- (4) Should the diagrams (there are only a few) be treated in the same way or traced on to the final pages?
- (5) I suggest numbering the diagrams but not the illustrations. will this be in order?

- (6) It will be necessary to quote some 20 figures (in some cases with working and wording altered) and some other text from:-

Hambruch, Paul, Nauru. Ergebnisse der Sudsee - Expedition 1908-1910, herausgegeben von Prof. Dr G. Thilenius. II Ethnographic. B. Mikronesien. 2 vols. Hamburg, 1914-1915.

What is the copyright position?

- (7) Would it be possible to have a pocket in the back cover to hold a folder giving the descriptions of Openings and Movements, which are not written in full in the text? They will admittedly be included in the preface but it is tiresome having to turn the pages over and back again continually when ones hands are tied up in string.

If you consider it appropriate and worthwhile I might be able to get a small subsidy in aid of the production of this work from the Nauru Island Council and/or The British Phosphate Commissioners. If so would you feel a grant of £50 from each worth asking for? It could presumably be used to reduce typing and other costs, but more important perhaps is the publicity value of the sponsorship which the grant implies.

I hope all these questions will not cause too much trouble,

Yours sincerely,

H.C. Maude.

P.S. There are also 5 cards similar to the one enclosed (which please return). These were taken on Nauru shortly after I had left and most of the figures are now lost. I wonder if your experts consider that it would be possible to reproduce them photographically?

was made -

The S. A. Public Library
Board publishes small
editions on a non-profit
basis. I think that
this retails at about
40¢ -

The man in charge
is Hedley Brudson
Principal Librarian
S. A. Public Library

A. Greer Price

77 Arthur Circle,
Forrest,
Canberra, A.C.T.

2 June 1965

Mr H.C. Brideson,
Principal Librarian,
The Public Library of South Australia,
Box 386A, G.P.O.,
ADELAIDE,
South Australia.

Dear Mr Brideson,

Thank you for your letter of 14 May. I was indeed delighted to hear that you are interested in publishing my work on The String Figures of Nauru and will, as requested, send the complete text and illustrations for examination as soon as I have completed checking, arranging the figures in sequence and have had a few of the photographs redone.

The text being sent may not include the Introduction as this will be written by my husband, who is a Professorial Fellow in the Department of Pacific History at the A.N.U. and a specialist in the history of Micronesia (including Nauru). The Introduction will consist of a section on the geography and history of Nauru, including a summary of Nauruan culture, which he will write, and an exposition of the place of string figure making in the culture and a comparison of the techniques used with those found elsewhere in Oceania, which we shall write jointly. These sections, however, will consist of straight-out text and should occasion no technical difficulty.

I think that the screened photographs made from my originals are very satisfactory reproductions indeed, and shall be most happy if the remainder are as good. Please convey my congratulations to your technical staff on their effort.

Thank you for sending me catalogues of your publications. My husband had already bought several of them and has now noted down nos. A29, A32 and A34 for purchasing on publication.

I feel sure that you would not regret publishing this work on Nauru, for the Nauruans were undoubtedly the leading string figure makers of the world; it is their own unique contribution to world cultural development, and of how many other people of comparable numbers can it be said that they lead the world in any accomplishment or technique?

It seems only right, too, that the book should be published in Australia, for although in the few years of their occupation the Germans produced several erudite studies on Nauru; in nearly half a century during which it has been a Commonwealth territory this will be the only work on the island to appear.

Yours sincerely,

H.C. Maude

SOUTH



AUSTRALIA

THE PUBLIC LIBRARY OF SOUTH AUSTRALIA

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TEL. ~~837911~~ 23 8911

HCB:CERF

ADELAIDE.

14th May, 1965

Mrs. H.C. Maude,
77 Arthur Circle,
FORREST, A.C.T.

Dear Mrs. Maude,

I have delayed answering your letter of April 29th so that we could experiment as to whether our equipment would print your photographs satisfactorily. Enclosed are your original photographs together with our screened reproductions as they would appear in the publication, but on a lighter weight paper.

We would be very interested in producing your work using the same method as that used for Ellis' Aboriginal music makers. Could you now let me have the complete work for a few weeks for our technical staff to examine for any other difficulties in publication? Every care would be taken of it and it would be returned to you by registered mail.

As Sir Grenfell has no doubt told you, we have a very large publishing programme, particularly in re-publishing in facsimile the journals of the Australian explorers which have become very scarce. I am enclosing catalogues of our publications and will keep you posted on future publications.

Sir Grenfell has also told you, I feel sure, that our publishing is on a non-profit basis and therefore no royalties can be paid.

Yours sincerely,

A handwritten signature in cursive script, reading "H. C. Brideson".

(H.C. Brideson)
PRINCIPAL LIBRARIAN

77 Arthur Circle,
Forrest, A.C.T.,
29th April, 1965.

Mr Hedley Brideson,
Principal Librarian,
Public Library of New South Wales,
ADELAIDE, South Australia.

Dear Mr Brideson,

While engaged in work on the String Figures of the Gilbert Islands during the early 1930s I became interested in the far more complex, and indeed unique, string figures made by the Nauruans, as illustrated but not described by Caroline Furness Jayne in her great work String Figures (New York, Charles Scribner's Sons, 1906). This book has recently been reprinted under the title String Figures and how to make them (New York, Dover Publications, Inc., 1962).

These Nauruan figures had been collected and recorded towards the end of the last century by the trader Ernest Stephen and the missionary W.H. Furness and were described by Jayne as "the most elaborate that have ever been collected". Their publication caused much discussion as to their probable method of construction but, despite efforts, owing to their unusual and complicated designs they proved quite impossible to reconstruct from the illustrations alone.

In an attempt to solve the mystery I paid two visits to Nauru in 1937 and 1938 and as a result of some weeks of work among the Nauruans I was able to record all but five of the Nauruan classics, together with over a hundred others, some of them of equal or even greater interest. I was only just in time, however, for correspondents inform me that not one of the classics, and very few of the standard patterns, are still known on the island.

It took a good deal of time, and some patience, to prepare my field notes for publication but the task has now been completed except for an introduction on the place of string figure making in Nauruan life and an analysis of construction techniques.

Sir Grenfell Price has strongly advised me to enquire if you would be interested in publishing this study. At the same time he has lent me a copy of Catherine Ellis' Aboriginal music makers as an example of the format in which a work of this type might conceivably be reproduced.

I enclose a copy of my previous book on The String Figures of the Gilbert Islands, as the Nauruan work is about the same length and the lay-out and method of describing the construction is virtually identical.

In place of the drawings, however, I am anxious to have reproductions of actual photographs (three examples of which are enclosed), if such reproduction is technically feasible.

Yours sincerely,

H.C. Maude. (Mrs.)

Draft

77 Arthur Circle,
Forrest, A.C.T.,
28th April, 1965.

Mr Hedley Brideson,
Principal Librarian,
Public Library of South Australia,
ADELAIDE, South Australia.

O+1c

Dear Mr Brideson,

While engaged in work on the String Figures of the Gilbert Islands during the early 1930s I became interested in the far more complex, and indeed unique, string figures made by the Nauruans, as illustrated but not described by Caroline Furness Jayne in her great work String Figures (New York, Charles Scribner's Sons, 1906). This ~~classic~~^{book} has recently been reprinted under the title String Figures and how to make them (New York, Dover Publications, Inc., 1962).

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of the drawings, however, I am anxious to ~~see~~ have reproductions of actual photographs (three examples of which are enclosed), if such reproduction is technically feasible.

Yours sincerely,

H.C. Maude (Mrs).

Department of Pacific History,
2 June 1965

Dear Pat,

This is just a note to say that fortified by the estimates which Dale Harvey kindly made out for the production of Honor's String Figures of Nauru we succeed in interesting the Libraries Board of South Australia in the work.

Their technical staff have produced some excellent reproductions of Honor's photographs and, subject to the ironing out of some minor technical problems, it seems that they will be happy to publish the book free of cost in the near future.

Again many thanks for your help and encouragement in what seemed at the time a hopeless proposition.

Yours,

J.L.M.

The Nauru Council and the British Phosphate Commission
have both now offered subsidies, I believe. It never
rains but it pours.

CRAFTSMEN TYPE-SETTERS PTY LTD

49 CLARENCE STREET, SYDNEY



PHONE

29 4905

LA:LT

4th February, 1965.

Mr. D. Harvey.
The Australian National University.
Box 4, G.P.O.,
CANBERRA.

Dear Sir,

Thankyou for your enquiry. We estimate the Book, String Figures from Nauru to be set in 10/11pt Times NR and supplying 5 sets of reproduction Proofs approximatley £500.

Yours faithfully,

MANAGER.

(L. Apthorp)

£3 / page setting

£500 - setting

£100 plates

£20 parts-up

£200 ~~£400~~ printing, ^{collating} (500)

£125 binding, blocking (500)



THE UNIVERSITY OF AUCKLAND

PO BOX 2175 · AUCKLAND · NEW ZEALAND · TELEPHONE 30-060
DEPARTMENT OF ANTHROPOLOGY

12th June, 1964.

*Answered by letter of
11/7/64 - see in
file on "Beachcombers
and Costarings"*

Mr. H.E. Maude,
Department of Pacific History,
The Australian National University,
Box 4, G.P.O., CANBERRA, A.C.T.,
AUSTRALIA.

Dear Mr. Maude,

Please forgive me for my long delay in replying to your letter of 21st March, in which you asked whether the Polynesian Society would be willing to publish Mrs. Maude's monograph on String Figures of Nauru.

We have given a lot of thought to this question, and finally, at our most recent meeting, last week, the Council of the Polynesian Society reluctantly decided that the Society could not undertake publication of this monograph at present unless someone provides a substantial subsidy.

As you fully understand, we are not in the publishing game to make profits. We are always prepared to publish monographs of scholarly merit and interest, of which I am sure Mrs. Maude's monograph is a good example, at a loss. On the other hand, the Society's financial position is always precarious, and therefore we cannot afford to incur really heavy losses on any of our publications.

On the specifications which you have provided, and on our experience of String Figures from the Gilbert Islands, we are forced to the unwelcome conclusion that the Nauru venture would prove very costly indeed.

A good part of String Figures from the Gilbert Islands was set up in letterpress many years ago, so that we had only to make Xerox plates, thus cutting our printing costs considerably. This enabled us to market 500 copies at a reasonable retail price. Even so, I am sorry to have to report that we have not yet sold 100 copies (apart from those which you yourself bought from us). The market for monographs on string figures seems regrettably small.

The Nauruan monograph will be very expensive to produce. Assuming the 120 photographic plates to be of roughly the same size as those in Andersen's book (which never sold well, incidentally, and is still held in large numbers) blocks for them will cost about £2.10. 0. each. Each page of text would also cost at least £2.10. 0. (for a run of 500 copies, which is the minimum economic run). Add a further 20% on those costs for the cover, etc., and you will see that the total printing costs for a run of 500 copies would amount to £700 or £800. This would necessitate

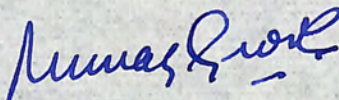
a retail selling price of £2. per copy. At that price, and with the lack of interest in string figures which our past publishing experience has revealed, we might never sell more than 100 or 150 copies.

X If Raymond Firth and Kenneth Emory can come good with the Wenner-Gren Grant-in-Aid that they have promised to solicit, the proposition will be much more attractive to us than it is now. A grant of, say, \$1000 - which is small-time in the United States - would make the venture quite attractive from our point of view, and would virtually ensure publication. Without such a subsidy, however, we just cannot undertake this venture.

Ralph Bulmer tells me that you have promised to send your Beachcomber paper soon. We are eagerly awaiting it: among our readers you have a large fan-club -- of which I am myself a member -- always impatient to read something more from your pen.

With best regards,

Yours sincerely,



Murray Groves

Editor, Journal of the Polynesian Society

COPY

Department of Pacific History,
11th July, 1964.

Dr Murray Groves,
Department of Anthropology,
The University of Auckland,
P.O. Box 2175, AUCKLAND,
New Zealand.

Dear Murray,

Thank you for your letter of the 12th June. It was indeed as I supposed; the Nauru book should sell better than the one on the Gilberts, but not all that better. It is now up to us to raise the necessary dough; if the Wenner-Gren people won't come clean maybe the Department of Territories or the British Phosphate Commissioners will disgorge some of their surplus wealth.

After your handsome concluding paragraph what could I do but set to work with a will to produce the final draft of "Beachcombers and Castaways", and I hope very much that you will approve the result.

.....

Very sincerely,

(Signed) H.E. Maude.

H.E. Maude.

*For full text of letter see in
"Publications" file in "Blackalers and
Castaways".*

Department of Pacific History,
21st March, 1964.

Dr Murray Groves,
Department of Anthropology,
University of Auckland,
P.O. Box 2175,
AUCKLAND, New Zealand.

Dear Murray,

My wife is on the eve of finishing her work on the String Figures of Nauru, based on two periods of field work on the island during 1937 and 1938. As you may know (you were once thinking of writing on Nauru) the Nauruans are, or rather were, the leading string figure makers in the world. Their construction was one of the main recreations on Nauru until World War I and annual island-wide competitions resulted in the invention of new patterns which in beauty of design and intricacy of construction represent the highest perfection of the string figure making art to be found anywhere.

Towards the end of the last century Stephen and Furness recorded the final patterns of 15 Nauruan figures which, on being reproduced by Jayne in her great work String Figures, where they were described as "the most elaborate that have ever been collected", caused endless discussion as to their probable method of construction. But, despite efforts, owing to their unusual and complicated design they proved quite impossible to reconstruct from the illustrations alone.

However, as a result of some weeks of work among the Nauruans Honor was able to record all but 3 of these Nauruan classics, together with a hundred or so others, some of them being of equal or even greater interest. Fortunately she was just in time, for we are informed that not one of the classics, or even the standard patterns, are still known on the island.

It took a great deal of time and patience to prepare Honor's field notes for publication but the task is now virtually completed, except for an introduction on the place of string figure making in Nauruan life, a detailed analysis of construction techniques and an assessment of the contribution made by the study to our knowledge of Oceanic cultures.

We are now writing to ask whether you would be willing to publish the work as a Memoir, as in the case of our String Figures from the Gilbert Islands. It would be about the same size but with about 120 photographic illustrations, instead of drawings, similar to those in Andersen's Maori String Figures, which was also produced by Avery's.

Owing to the uniqueness of the Nauruan figures and the fact that a work on them has been awaited ever since the publication of Jayne in 1906, the sales should be considerably larger, especially if you did not find it necessary to run the work through the Journal in the first instance.

If not, would you be interested if it were to be subsidized? Raymond Firth and Kenneth Emory have offered to recommend the work for a Wenner-Gren Foundation Grant-in-Aid and if this did not eventuate we should be able to rub together a few pennies by abstaining from alcohol and giving up smoking (pro tem, I would hope).

Honor has recently completed a paper on "String Figures from Northern New Guinea" from the field-notes left by Camilla Wedgwood, and this has now been accepted for Oceania, being in their territory as it were.

You should have had the Beachcomber Paper by this but I suddenly got stale on it and had to switch to another subject. However I promise not to be long now.

Yours sincerely,



H. E. Maude.

THE "STRING" FIGURES

OF

NAURU "ISLAND"

By

HONOR MAUDE

Adelaide

Libraries Board of South Australia

1969

THE STRING FIGURES

OF

NAURU ISLAND

By

HONOR MAUDE

Adelaide

Libraries Board of South Australia

1969

MAUDE, HONOR. *The string figures of Nauru island* (Occ. Pap. Asian Pacif. Stud. 2). xxxii, 155 pp., illus., bibliogr. Adelaide: Libraries Board of South Australia, 1971. \$5

Recording string figures is an esoteric pursuit,

ETHNOMUS

made the more painstaking because it is impossible to record them accurately without understanding how to make them by doing them oneself—a true participant observation! Honor Maude is one of the very few who have mastered the art, and she now has become an international authority on the subject.

This volume is a good sample of her patient expertise. Nauru has produced some of the most elaborate and difficult string figures ever collected, with a great range of patterns, of which few are found elsewhere in the world. What is of especial interest is that the Nauruans themselves regard the art as relatively recent, and that new complex figures were being invented as late as the first decades of this century—with names such as Dogida, after the German doctor who used to go out in a boat to grant pratique to callers.

The majority of these figures were collected by Honor Maude herself on brief visits in 1937 and 1938. She describes their mode of formation precisely, with much technical detail, and clear photographs of the result. (Characteristic Nauruan openings and endings are repeated on loose pages inserted in an end pocket for the convenience of those who may wish to make some of the figures themselves.) Supplementary information is given about names, myths and chants, and H. E. Maude contributes a preface on the cultural and historical setting.

The study of string figures is of considerable anthropological interest. Comparatively, it throws light on problems of borrowing and independent invention; aesthetically, it points to the significance of variation in apparently simple combinations of form elements; culturally, it provides material for relating myth and ritual to social and technical activity.

RAYMOND FIRTH

MAN.
Vol. 6
(Dec.) 1971

expression are alien to them; and only if they acquire sophistication of this order, the authors suggest, could a valid new art form evolve from the tribal tradition.

B. A. L. CRANSTONE

CARMICHAEL, ELIZABETH. *Turquoise mosaics from Mexico*. 44 pp., illus., map, bibliogr. London: Trustees of the British Museum, 1970. 40p. (47½p by post)

The Department of Ethnography of the British Museum, so long a Sleeping Beauty, has been awakened to the realities of our century by a new Keeper, aided perhaps by some jolts received on the move from Bloomsbury to Burlington Gardens.

Evidence of the awakening includes the really excellent guides to the exhibitions in the new museum, of which this is one. The museum's collection of Mexican pieces with mosaic decoration in semi-precious stones is unrivalled even in Mexico itself. Probably all are rare survivors of samples of native work sent to Europe in the 1520's and so much admired by Dürer and others. We owe much to the perspicacity of those who acquired them for the nation in the last century.

In this lively and attractively laid-out booklet, Elizabeth Carmichael combines popular presentation with scholarly handling in presenting the ethnographical setting and the stories of the acquisition of these treasures.

J. ERIC S. THOMPSON

LAVALLÉE, DANÈLE. *Les représentations animales dans la céramique mochica* (Mém. Inst. Ethnol. Paris 4). 318 pp., illus., maps, bibliogr. Paris: Institut d'Ethnologie, 1970

This monograph involves analysis of some 1,634 Moche (Mochica) ceramic specimens from museum collections and published sources, specimens portraying decorative motifs confined to a single aspect of Moche art—animal representations. Four categories of such art are thus recognised: 1) naturalistic representations of the fauna; 2) representations of man utilising this fauna; 3) the various 'monsters' created by man's imagination; and 4) geometric motifs inspired by the fauna. About 100 plates of useful line-cut illustrations complement the text.

In dealing with art analysis Lavallée treats the animal representations in relation to the natural environment and the realm of the supernatural, discussing the supernatural representations of animal species and speculating on their symbolic role. In treating the natural environment the author attempts to effect zoological classification of the various fauna, tracing them to their respective habitats, e.g., marine, river valley, desert, or mountain zone. The cultural significance of certain of these ecological associations is

noted, e.g., the near-absence of the jaguar in the natural area of Moche culture despite its predominance in Moche art. The discussion of supernatural sources for motifs merits special attention since cultural implications are drawn. Thus analysis is offered of various anthropomorphic and zoomorphic 'monsters', including the highly frequent feline motif which the author not unexpectedly derives from Chavin sources (but ultimately from a tropical-forest habitat), attributing the resemblances between the two art styles to a continuity in the Moche culture of Chavin religious elements.

The monograph obviously represents a great deal of research, suggesting a broad command by Lavallée of the pertinent archaeological and ethnological literature. A high standard of scholarship based on comparative analysis of art and myth motifs in the Americas is therefore evident, as demonstrated by the methodologically clever treatment of themes as complex as the 'god in the boat' motif (pp. 102-111) depicted in Plate 57. This work constitutes a positive contribution to Peruvian art history and archaeology.

L. R. V. JOESINK-MANDEVILLE

BOTHMER, BERNARD V. & JEAN L. KEITH. *Brief guide to the Department of Ancient Art* (Brooklyn Museum Guide 5). vii, 111 pp., illus., map. Brooklyn: The Brooklyn Museum, 1970. \$3

This guide is beautifully produced, and shows great richness, particularly in the Egyptian section, due largely to the great scholar and collector Charles Edwin Wilbour, who spent every winter of the last fifteen years of his life on the Nile, knew many of the great nineteenth-century Egyptologists, and collected over 2000 antiquities, among them an outstanding collection of ostraca and papyri. These last have been published and are named in the excellent bibliography. To be noted especially is *The Wilbour Papyrus*, edited in 4 volumes by Sir Alan Gardiner, who served on the Griffith Committee of Management in Oxford for twenty-five years.

There is an interesting introduction; there are useful maps, and good pictures, each occupying a page, beside which is a clear description. All are good to look at, some outstanding, but most rewarding is the Old Kingdom wooden statue of Methethy. It is a beautiful, a wonderful portrait.

T. K. PENNIMAN

MAUDE, HONOR. *The string figures of Nauru island* (Occ. Pap. Asian Pacif. Stud. 2). xxxii, 155 pp., illus., bibliogr. Adelaide: Libraries Board of South Australia, 1971. \$5

Recording string figures is an esoteric pursuit,

MAN, Vol 6 (December), 1971.

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RAYMOND FIRTH

Ethnomusicology

RAMSEYER, URS. *Soziale Bezüge des Musizierens in Naturvolkkulturen*. . . 128 pp., bibliogr. Bern. München: Francke, 1970. Sw. F. 17.50

The first aim of Ramseyer is to discuss the social background of music in so-called primitive societies. Different features are analysed to show that in these communities a normative, organised musical life exists and that music, as a social phenomenon, is intensely bound up with almost every possible form of human existence. Every society has its own rules as to the way music is played, the moment it is played, the social status of its performers and its consumers. The impact of economics, and politics, religion

and magic, are also examined. According to Ramseyer, a basic difference from music in the western world is that the latter is almost totally secularised.

Since traditional music is still played in many different societies, it would have been very interesting had the impact of culture change upon music been investigated. Unfortunately, the literature is extremely poor on this particular topic. Some other aspects of the sociology of music remain unexplored: e.g. the training of the musician in the primitive world, his earnings, his social status and ancestry. It might have been better also, had a clear distinction been made between performers with instruments and singers.

F. J. DE HEN

Folklore

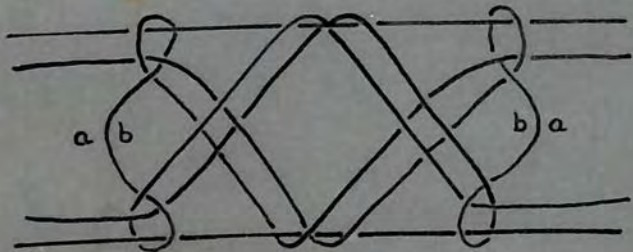
NEWALL, VENETIA. *An egg at Easter: a folklore study*. xxii, 423 pp., plates, bibliogr. London: Routledge & Kegan Paul, 1971.

£6

This comprehensive work, the preparation of which took eleven years, shows great perseverance. It must have been an arduous task for the Honorary Secretary of the Folklore Society to sort out the incredibly rich material. The difficulties which she must have encountered and which probably prevented previous writers from tackling 'the full range of the whole subject', to repeat Dr Wildhaber's words in the preface, emerge from such headings as: creation myths, purity, fertility, resurrection, witchcraft and magic. In the first part, which is unfortunately not covered by the charming title, Mrs Newall surveys the significance seen in the egg throughout the ages and all over the world. In the second part, when dealing with 'Christian eggs', their various colours, decorations and techniques as well as 'Easter egg pastimes and games', the author's unique knowledge is displayed to great advantage. More than four hundred eggs are illustrated in the tasteful coloured plates, not to mention the black and white photographs.

Dates are one of the strongest foundations for research on folklore, and the author painstakingly registers the years of her personal observations. In order to facilitate future study, folklorists might perhaps venture one step further and establish by correspondence dates which were omitted in recently published books. Age-groups and professions should be added to the names of informants. The index is shorter than the bibliography, in which references to J. J. Bachofen's profound thoughts on the *Eisymbol* are missing.

Handwritten text at the top of the page, possibly a name or title, which is mostly illegible.



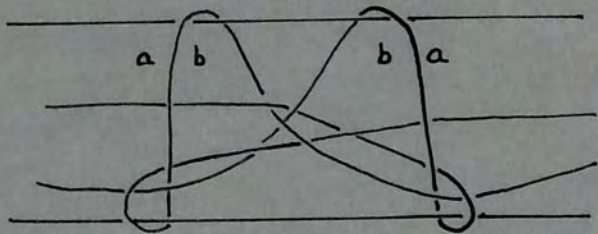
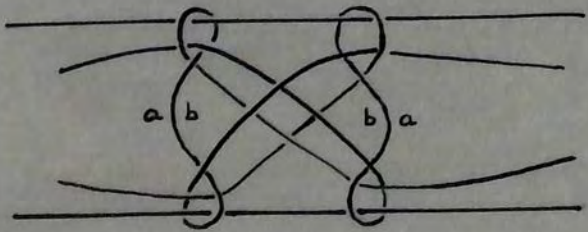


Diagram of a braid with two crossings



will be K² used

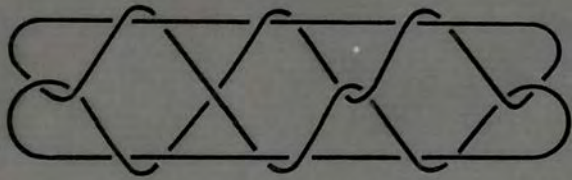
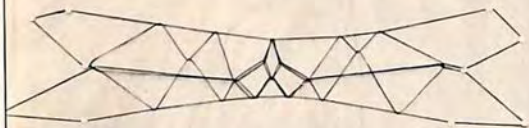
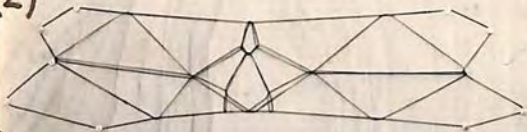


FIG. 13 f

(1)



(2)



(3)



POST CARD

CORRESPONDENCE

ADDRESS ONLY

REAR
 4-21-1911
 TODAY

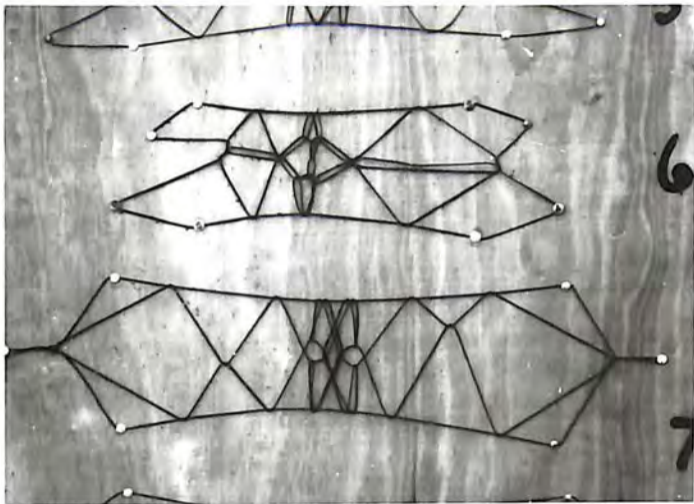
Dear Mrs Maude

These prints came in just
 as the mail was closing

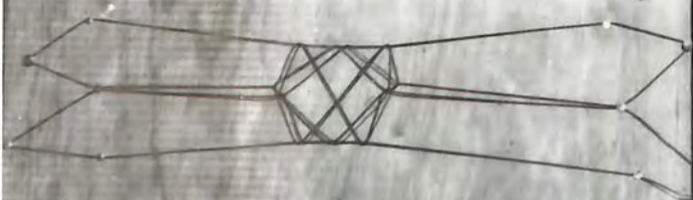
- (3) (Ijawe) "Delacourt" an early
 employe of old Phosphate Coy "who lived
 up among the pinnacles" ^{was a missionary.}
- (2) (Ijawe?) "G.M.O Boarding a Ship"
- (1) (Ijawe) "Iwinimwen" an old

one now remembered
 MORE TO FOLLOW

P.C.G



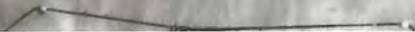
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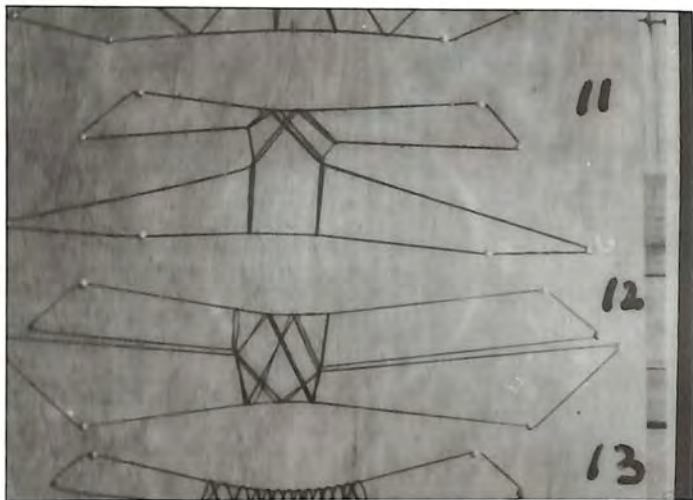


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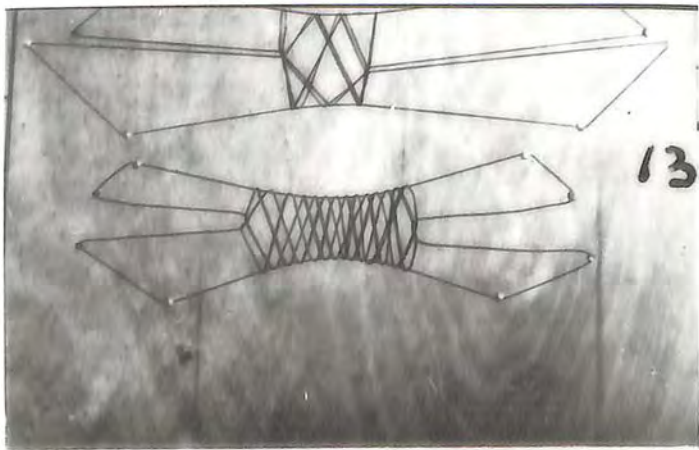




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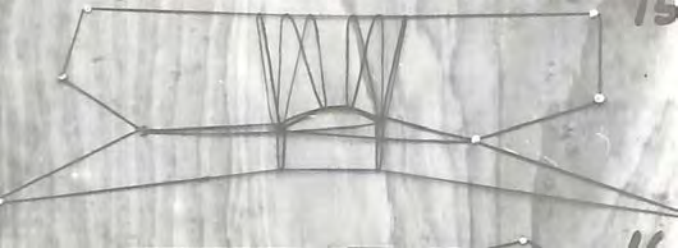


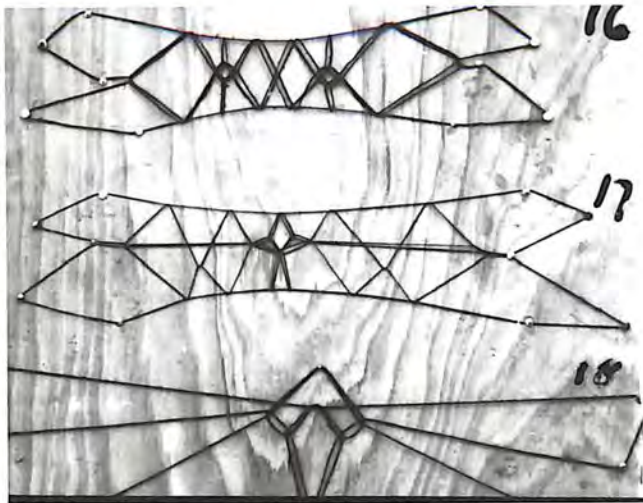
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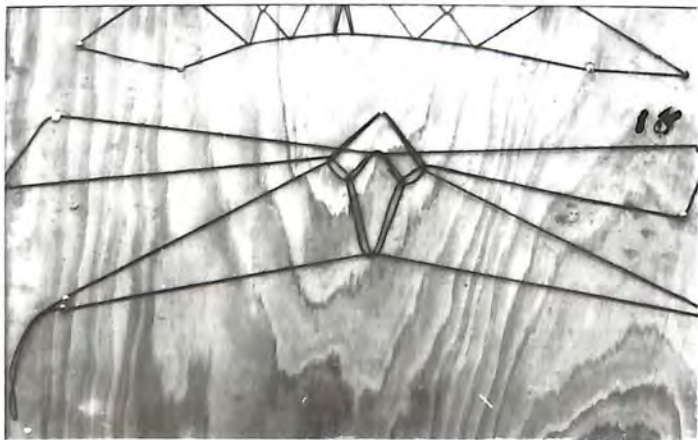


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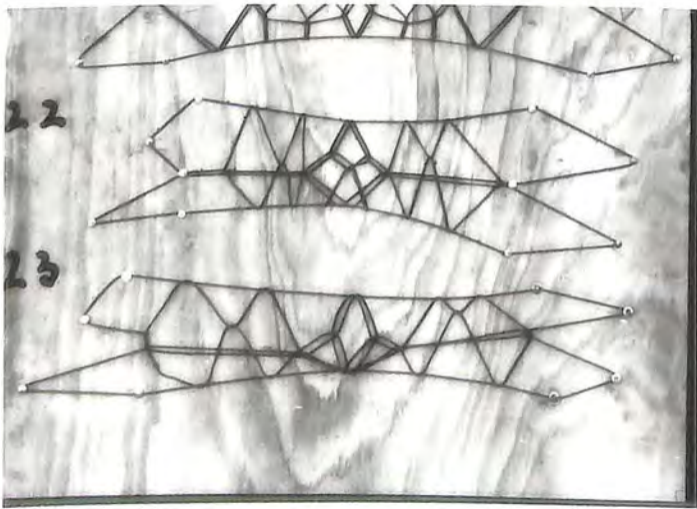


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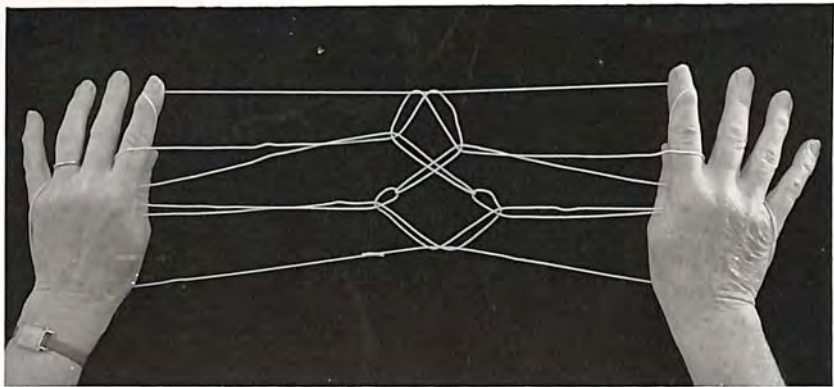


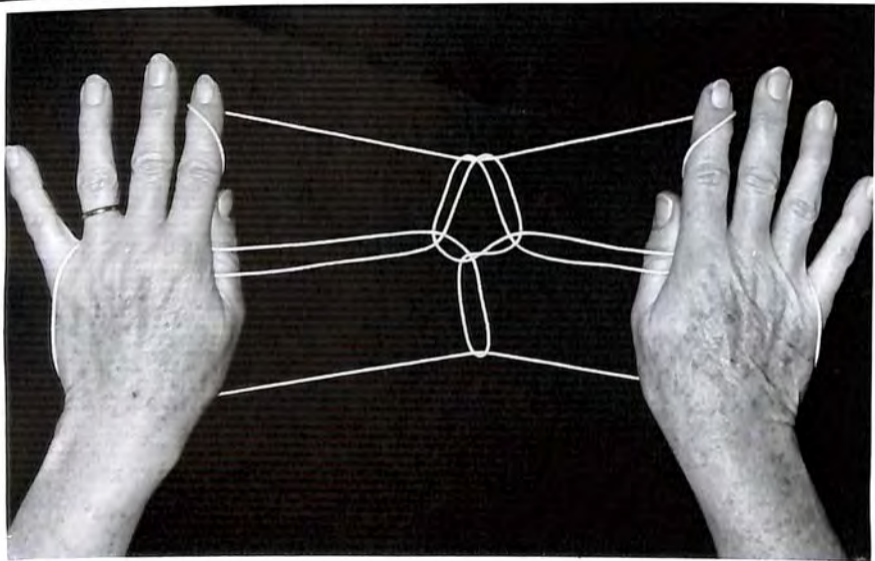
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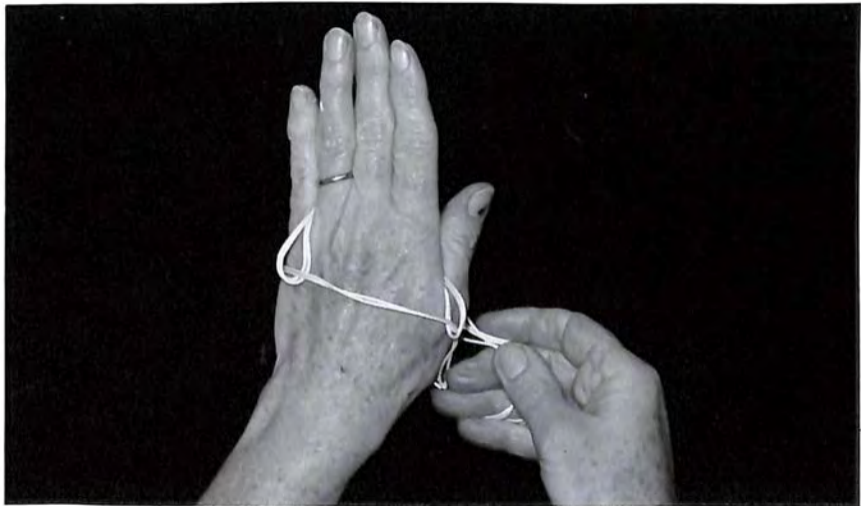


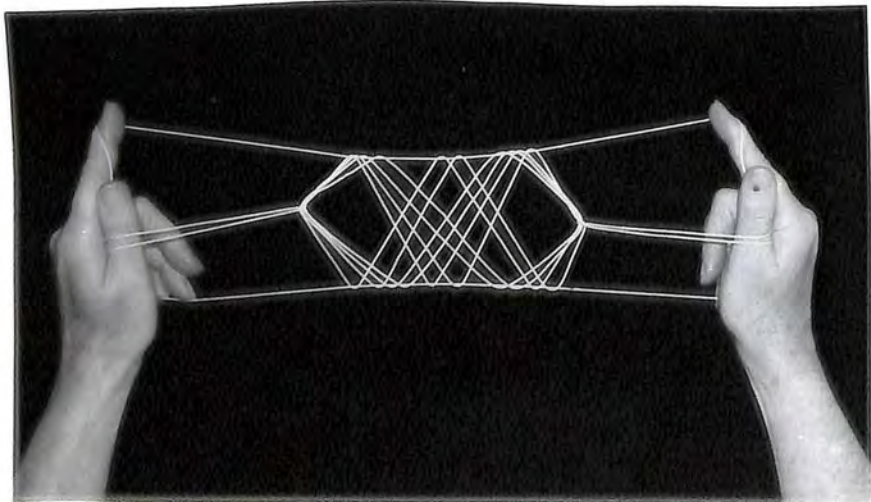


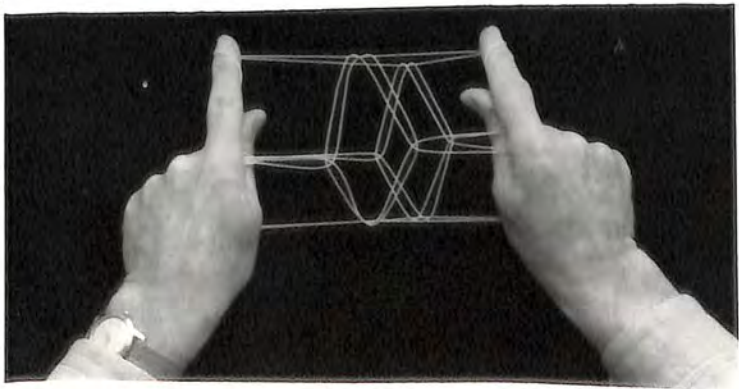


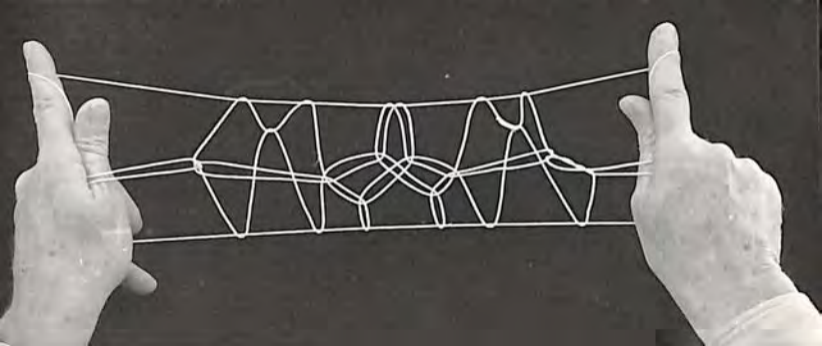


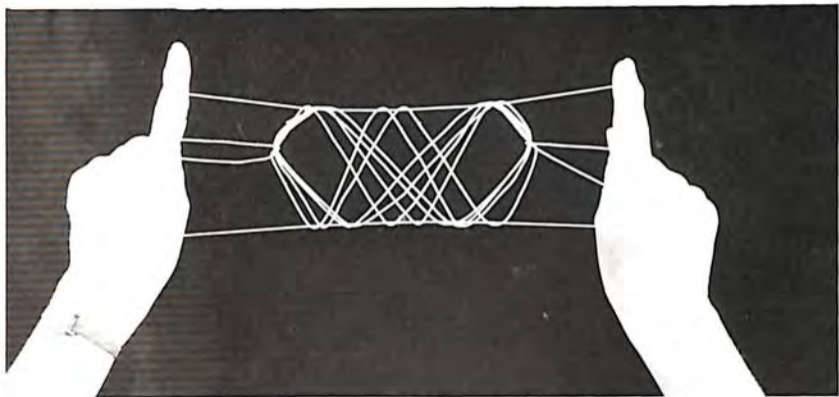


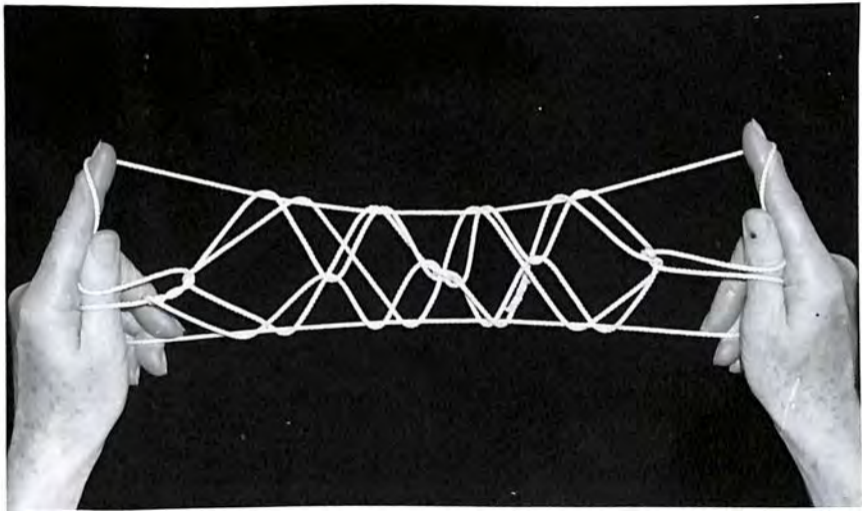


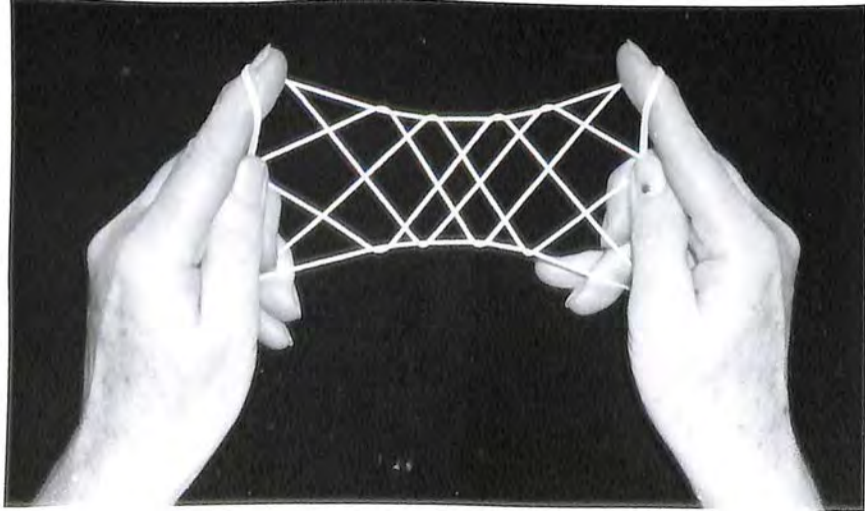












Lugias. Sum th. to b.f.

Thunb. Isinab

Uingab

Ikujuj

Ikujuj

Isinabana

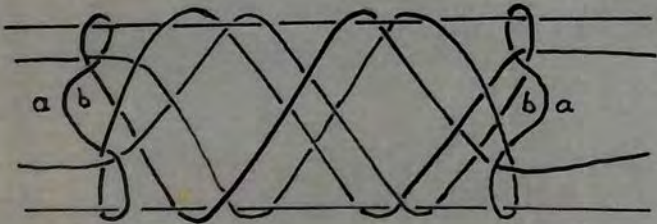
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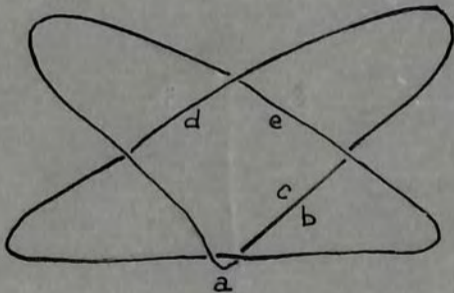
Isin

Isin



Handwritten text at the bottom right of the page, possibly a signature or a label, which is partially obscured and difficult to read.





Hambrecht

No 2

pp. 3-15 first whitis 1830s probably whales.

Bad reception. natives thought their skins could be taken off

~~pp. 3-4-5-9-10-11-13~~ - pp. 3-17 to be photographed

Simon Quanijo

one of the younger generation of string figure makers,
who collaborated with Ijauwe in 1938 in inventing
the last of the Nauruan classics:
'Administration Staffs'.



Names of Nauruan String Figures - For Translation where possible.

Egattamma a woman

Gasia 2

Dogida Doctor

Eijawet a woman

Eidiowinagoo ditto

Bijat Eidiowinago - Lagoon fish of Eidiowinago

Ewanubwi - Umbilical cord Ewarenubwi

Amen Wanga Equan Ekwan

Eoredeto - long tailed cuckoo - a migratory bird.

Tinamitto - a gill

Mwingenkuri Imwingenkuri Stay for a house

Einogog me Euame Two women

Ngamungama multiplication (sardines in N.C.)

Ameang a man

Demaibura^e - Name of a woman.

Ekaibwit^d - other name Eegamoyoi

Amet Dodogo Oeron - The man that holds up the sky.

Ikibongror

Girata me an Ibok Gireda & his well

Anwangijo beached

Eadeto Small female black noddy.

Equan Sun

Romwinimada Antares, in the constellation Scorpio

Barabaraimor

Mwiteremaremao

Imwinuman man

Emor Fish I think

- Daon *stickle*
- Erapwin *a woman*
- Dabamadoa me Debenori *two men, legends*
- X Manujie me an Iragu = *Mansijie me Leage - M. & his weapon.*
- Aor = *Crayfish*
- Eraan *initial step of strong figure*
- Iwinbawo - *Jelly fish*
- Do Woreperep
- Eijororo me Earoro *Two butterflies.*
- Dito Dita *tunis*
- Urakeya me Banab *Cave at Banab.*
- Eimanodogonig ae *woman*
- Eigabanuwea *woman*
- Itubwer *mat.*
- Ekodowa *woman*
- Adiben = *name of man, a warrior.*
- Agen Adeto *Black noddy, smaller kind*
- X Ibiya = *Lagoon fish*
- Aininwen *woman who smoked a lot*
- Gaidug-ago me *men*
- Ijo me Gorinoa
- Maiowa *star*
- ^{kw} Equor *cave*
- Eidig^auw *woman with umbrella*
- Ngan = *Surf of waves.*
- Ekumom *Ikumum = small flat fish that lives in holes at edge of reef.*
- Boen Kadama, *hook for catching flying fish.*

Wawu

- 3 Delaporte *missionary*
- 5 Itajo Mearaman = Itajo me Aramam - S. was wife of A.
first Naurus according to Naurus legend
- 4 Deban Atia
 Durang man *Large Rooster*
 Ibunemun man
- Ekonamadang *Ikonomadang*
 Imwinumwen *Teeth of "emwen", a small red fish. 3 don't know*
- Eidiow Dogobea Eidewoaro - a man - has 2 wives.
 Egemeang a woman
- 19 Apegogora
 do
 Etaroking *a priestess*
- Eigamoia or ^EKaibwit ^d *see Ekabwit a woman*
- Eimanodogonig-ae woman
 Aumwananewu
- 8 Eldobu woman
 Eidenamo and Eidebara 2 women
 Dogienimadang *white man's mat.*
 Eongatu-babo
 Erake me an kir i - Erake o her stool.
 Dagabe and Demadang *two men*
 Amen Bir i - People of Biri
 Iburingijo - A bulging growth in trunk of "tomano" tree.
 Edema me Edouwa - two women - cousins
 Oeron rain
 Etogerer me Etogarita a moving figure
 Edu shuttle

Amen Rucao two dancees .
E^kquen Ngawor - fishing canoe .
Eikamwen Paim Cannibal woman
Dowogorin man & child .
Nanan Akiwo legs of the cullaw .
Aro Nanan Akiwo 2 ditto
Aro E^kquan 2 suns
Kewedo
Erok lock
Edango - Pandanus jelly dried .
Ikibong - Fishing net.
Eru
Nanatakib^{ae}oe legs of Dragon fly.

Galisa 16 Kinogog me Kuamwe

? = Translations unknown. (NA)
Acknowledgements to Ari.

X to be corrected

NAMES OF NAURUAN STRING FIGURES

Translations

- ✓ Egattamma - Name of a Woman. *Invd negative of Jayne's Ebunemera*
- ✓ Dogida - Doctor.
- ✓ Eiyawet - Name of a Woman.
- ✓ Eidiowinago - Name of a Woman.
- ✓ X Biyat Eidiowinago - Lagoon fish of Eidiowinago.
- ✓ X Ewarenubwi - Umbilical Cord.
- X Amen Ranga Ekwan - The keeper of the Sun.
- ✓ X Eoredeto - Long tailed cuckoo, a migratory bird.
- ✓ *wirama* Tinunwito - Name of a Woman. *See Jayne*
- ✓ X Imwingen-kuri - Stay for a house etc.
- ✓ Einogog me Euame - Einogog and Euame - Names of two Women.
- ✓ ? Ngamungama.
- ✓ ? Ameang.
- ✓ X Demaibure - Name of a Woman.
- ✓ X Ekaibwid - Name of an important woman. Her other name is Eigamoya. She was a peacemaker at War.
- ✓ Amet Dedogo Oeron - The man that holds up the sky.
- ✓ Ikibong-ror - Noddy net (black noddy).
- ✓ Gireda me an Ibog - Gireda and his Well.
- ✓ X? Amwangiyo. *Beached*
- ✓ Eadeto - A smaller female black noddy.
- ✓ X Ekwan - The Sun.
- ✓ X Ramwinimada - Antares, in the constellation Scorpio.
- ? Barabaraimor.
- ✓ ? Mwiteremaremao.
- ? Imwinuman.
- ✓ Enor - Flying fish.
- ✓ ? Wawu *Philip A.*
- ✓ Delaporte - Rev. *Philip A.* Delaporte, a Protestant Missionary. 1899?
- ✓ X Itsiyo me Araithan - Itsiyo and Araithan - Itsiyo was the wife of Araithan. They were the first Nauruans according to Nauruan legend.
- Deban Atia - The name given to a large rooster brought to Nauru by a trader.

- ✓? Durang.
 ? Ibunemun.
 X Ikonamadang - Name of a Woman (fictitious).
 Imwinumwen - Teeth of emwen, a small red fish.
 Eidiow Dogobea Eidewoaro - Three names, name of a Woman, name of a Man and name of a Woman.
 ✓ Eigemeang - Name of a Woman.
 X Apekokora - Name of a large towering rock in Anibare District.
 X Edoroking - Name of a Woman.
 Eigamoya or Ekaibwid - Name of an important woman, she had two names, Eigamoya and Ekaibwid. She was a peacemaker during tribal War.
 ✓ Emainodogonigae - Name of a Woman.
 ? Aumwananewu.
 ✓ Eidobu - Name of a Woman.
 Eidenamo and Eidebara - Names of two Women.
 ✓? Dogienimadang.
 ? Eongetababo.
 ✓ X Erage me an kiri - Erage and her stool.
 ✓ Dagabe and Demadang - Names of two men.
 X Amen Biri - The people of Biri.
 ✓ X Ibureniyo - A bulging growth in the trunk of a tomano tree.
 ✓ Edema me Edouwa - Edema and Edouwa - Two Women, Cousins.
 ✓ Oeron - Rain.
 ✓ X Etogerer me Etogerita - Etogerer and Etogerita - Two names, meaning not known.
 ✓? Edu
 Daon - Name of a Man.
 ✓ X Eraipwin - Name of a Woman.
 ✓ Dabamadoa me Debenori - Names of two men.
 ✓ Manuye me an Iragu - Manuye and his weapon.
 ✓ Aor - Crayfish.
 ✓ Eruen - Initial step of the string figure.
 Iwinbawo - A jelly fish.
 X? Dowereperep.
 X Eyororo me Earoro - Eyororo and Earoro - Two Butterflies.
 ✓? Dito Dita.
 ✓ Urakeya me Banab - Urakeya and Banab - Urakeya is a cave, Banab is

a name of a place.

- ✓ Eigabanuwea - Name of a Woman.
- Itubwer (Eapo) - Mat - Eapo is a name of a kind of mat.
- ✗ Eikodowa - Name of a Woman.
- ✓ Adiben - Name of a Man, a Warrior.
- Agen Adeto - A black noddy, smaller kind.
- ✓ ✗ Ibiya - A lagoon fish.
- ? Aininwen.
- ✓ ? Gaidugiago.
- ✓ ✗ Iyo me Gorinoa - Iyo and Gorinoa - Names of two men.
- ✓ Maiowa - Name of a Star.
- ✓ ✗ Equor - Ekwor.
- ✓ Eidigaw - Name of a Woman, the wife of Trader Thomas Hansen.
- Ngan - Surf.
- ✗ Ikumum - Name of a small flat fish that lives in holes at the edge of the reef.
- Eoen Kadama - Hook for catching flying fish.
- ? Amen Rucao.
- ✓ ✗ Ekwen Ngawor - A fishing canoe.
- ? Eikamwen Pain.
- ✓ ? Dowogorin.
- ✓ Nanan Akiwoe - A leg of the Curlew.
- ✓ Aro Nanan Akiwoe - Two legs of the Curlew.
- ✓ ✗ Aro Ekwan - Two Suns.
- ✓ ? Kewedo.
- ? Erok.
- Edango - (Dried) Pandanus jelly.
- Ikibong - A fishing net.
- ? Eru.
- Nanatakibaeoe - The legs of the Dragon Fly.

Chants.

✓ ~~D~~o Weweperep .

✓ Eidenamo me Eidebara .

✓ Ekonamadang .

Bade ~~A~~ Badoramwin .

✓ Eijororo me Earoro

✓ Eidigouw

✓ Amen Rucac . *Meaning not known.*

✓ Erapwin

✓ Ami

✓ Eig amoia or ~~E~~Kaibwid

✓ Eid ~~X~~iowinago

✓ Oeron

~~E~~Edowa ~~E~~Kdowa

✓ Etogerer me Etog ~~E~~rita

✓ Edema me Edouwa

Names.

Names of fingers: -

Thumb	1 tingat
Index	1 kujuj
Med.	1 tingabangat - Kinabamb
Ring	1 tingirug? - 2
little	1 tiru

Ends of Menen
Iniga " "
Bugain " "
akuba of Yaren

Notes.

~~On how to twist finger and thumb loops~~

~~" " make little loops, upright.~~

Palmar string: not counted as palmar ulnar thumb string.

Figures upside down are turned over.

To turn figure over with openings?

~~Note on "Sims"~~

~~Op. A. must pick up left palmar string first~~

~~Have string test~~

Photo's recent

alternative endings.

Advantage of Naanu Ending.

Spelling changed.

Amem Ranga Ekwani

Kawada = String Figures ✓
? E dedi = Hair String ✓ $3\frac{1}{2}$ to 4 meters long.
stuwitara = ✓

Three lengths of string were used. ✓

About 15 ft for large figures; ✓

" 9 ft " smaller " ✓

a ~~short~~ very short one for catches & tricks.

Longer than 15 ft was used for "Deiroa". ✓

Finger names - from thumb to little finger.

^{stinat} ~~stinat~~ - Skujuj - Skinabanat - Skirngiang.

Stinat.

Skiru.

String figures are said to have begun in Buada; two men, Derangabua¹ (whose great grandchildren were alive in 1937) & Anako lived at the same time but had no connection with one another ^{were originals.} D. would show his figures to anyone. Kabaebae Baera first figure.

Competitions. Simple ones were first made as a pastime & shown in public. Meetings were held & figures shown. Many people of all districts showed figures. Young & old, ~~well~~ expert & novice attended.

Hair for strings was taken from live or dead people - cut off if person ill & also taken from dead in remembrance of them.

Jayne. 829.

Dogobea a High Chief - before Eigamoria & a
relation of hers - his niece = sister's daughter.

Eidenamo me Edebara - Wives of Chief Agoijarug, a
great chief of Aivo, one of the highest Tribe Lamuk.

Agoijarug

Euemes f.

abudetom.

Eidogae f.

chant

Tabita f. alive in 1937, aged about 40.

Eigamoria = peace maker.

Manujic me on Deagu.

Fairly late M. was a warrior & he killed Roijon
with his spear. R. kept fegate birds & was killed
because he killed M's father to feed the birds.
M. went to R. to ask where his father was. R. denied
knowing anything but M. opened a bird & found human
flesh in it so he killed R.

Amen Toere. kumo Men stealing pig.

" Quij "

Amet dedogo ocron = the spirits supposed to support the
heavens.

No religious significance in stony figures.

Kawada = string figures.

Nauen

Deiva. Gilbertese name & has a story about
Degabe = Takabea (legendary figure in story of
Gilbertese origin. Deiva = mat made for him.
Recent string figure specialist of Nauen made figure
as an association with popular story. Perpetuating
stories

Story of Princess saving Kuwo is in chant but
interspersed with unintelligible words & is
untranslatable. Performer chants the song & others
join in. As record of national importance.

Chants were often made before the figures.
Sometimes chants made for new event & string figure
experts asked to make figure.
Association between principal string figures & history
of Nauen - with associated chants. Assisted
in perpetuating historical events.

Egabanuwa was a woman of Gilbertese origin.

Foen Kadama - Flying Fish-hook?

Ihemiye - ^{Blossom?} Knots on Tamano Trees.

The Nauenans remove a ring from a closed loop as Gilberts.

Name of Rats Ears.

Get the maneaba.

women shared interest - but not
participate in ceremonies -
altho' they had assigned places
in other aspects.
(a) incidental interest
(b) when no male around
- to ensure passing on.

Gaunabwe

Chief Derangaba ♂

Axamwa

♂ Ganadu

Indie nedan ♀

♂ Didinagora

♀ Pidunja

♂ Agogenan

Raidi

50-60

~~Raidi~~

Condu: Ship figures
unrelated to general
social patterns

but a specialized
line, mostly
confining to
substance
rather

sects
focusing
attention on
it serving to
preserve
one person's
note in
interest of
Hawson
etc.

Others, like ~~male~~ (client)
represented natural
species.

Some figures appear there but no
associated feature ~~very~~
the next time ~~was~~
probably some
together.

Eiman o dogmogae
Amen Biri etc. Chants.

✓ Woreperep

✓ Eidenamo' me Eidebara

✓ Ekonamadang

~~Eadara~~ Baðoramwin

✓ Eijororo me Earoro

✓ Eidigouw

✓ Amen Pucac

✓ Erapwin

✓ Ami

✓ Eig amoia or Kaibwit

✓ Eidsiowinago

✓ Oeron

~~Ekdow~~ Ekdowa

✓ Etegerer me Etogarita

✓ Edema me Edouwa

Eadet

Ihuinijo

Baalabarasimol

Mwitee emalemas

Biri

Dito Dita

Ibija II

Daon

Eegiqu

Nanan Akwae

Gilberts. 1. 2. 3. 4. 5. 6. 7. 8. 9. 14. 15. 17. 18-19. 22
(15) + 1.

Carolines. 6. 9. 22 (3) also Gilberts.

Tikopia 2. 3. 6. 7. 15. 19. 22. (7) also Gilberts

η. Z. 5. 6. 17. (3) also Gilberts

Kellic 21. 22. (2) 21 Kellic only,

Tuamotūs 5. 16. 18 (3) 16. Tuas only.

Hawaii 10. 17. 18. (3) 10 Hawaii only.

Marquesas 5. 6. 7. 17. 18. 22. (6) also Gilberts.

New Caledonia 8. 9. 15. 16. 17. 18. 20. (7) 16 + 20 N.C. only

Fiji 6. 7. 9. 16. 17. 22 (6) 16 Fiji, N.C., Tuas, N.H., Torres
Soc. and

New Hebrides 8. 11. 16. (3) 16 + 11. N.H. only.

Society 6. 7. 16. (3) 16

Torres Str. 8. 15. 16. (3) 16

Tonga 6 (1) Gilberts also.

Papua + η. 6. 6. 8. 9. 12. 17. 22. (7) 12 N.C. only.

Australia 6. 9. 15. 16. (4) 16. Aust only.

Naumu

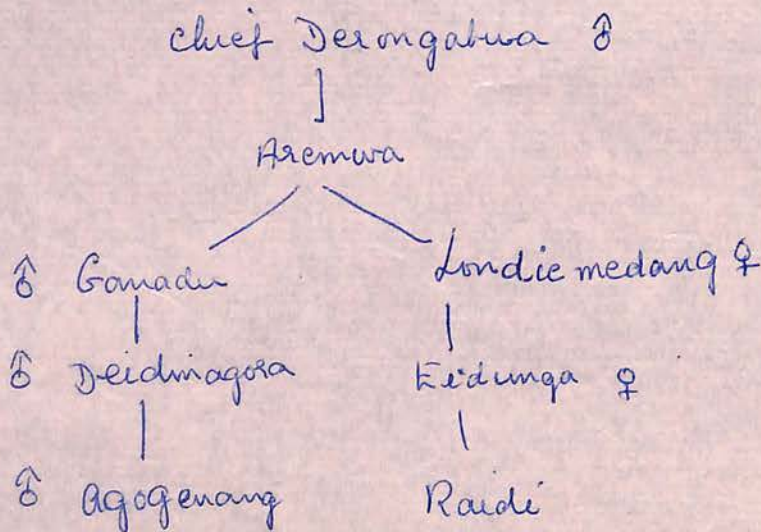
Who wrote this? Camilla Wedgwood.
Interpreter:

Women ~~showed~~ ^{shared} interest - but not participate - demonstrations although they had assigned places in other aspects. Women (a) incidental interest (b) where no male existed - to ensure passing on.

Consider: string figures unrelated to general social patterns but a specialized line, roughly conforming to ^{- inheritance} ~~importance~~ pattern etc.

Each focussing attention upon or serving to perpetuate some person of note or incident of note in Nauman life. Some figures appear to have had ^{no} associated feature many of ~~the~~ these are recent. some probably names forgotten others, little turtle (and chant) represented natural species.

Gaunabwa



Names of "Kawada" or "Kwedo" Informants.

No. of Informant

- 5 Chief Gaumubwe, of Kwa. x Frith. (Wk)
16 Mweija x Adumo (Wk)
10 Ijauwe, of Anabai x Etok (SPC Gen office)
7 Simon Q. x Kim (NMP)
4 Arirei x ~~Bagaga~~
1 Dowaidi x Samson
9 Adumweos, of Ijuus
7 Dube, of Aiwo. x John Dube (Radio) J. Aroi
4 Akeu, x of Meneng. deceased. Father of Dengabeija ✓ (Wk)
2 ? Etibao
2 Adimo, x of Meneng. Bugayo (Wk)
4 Begane

Agua

People who knew "Kawada" + were alive in 1966.

Kmo of Meneng. x

Iniga of Meneng. ✓ (f)

Bugayo of Meneng. ✓ (m)

Akuba of Yaren. ✓ (m)

not to be used.

84. AUMWANANEWU II

Long String

(Learnt from Simon Q)

1. Nauru Opening II.
2. Pass thumbs distal to index and middle finger strings, proximal to ring finger strings and return with radial and ulnar ring finger strings.
3. Insert indices, from proximal side, into thumb loops, return with ulnar thumb strings and release thumbs.
4. Pass thumbs, from distal side, through proximal index loops, proximal to all other strings and return with ulnar little finger string; release little fingers.
5. Transfer distal index loops to thumbs; pass little fingers distal to ring, middle and index loops, insert into distal thumb loops from distal side, with backs of little fingers pick up distal radial thumb strings and return to position releasing thumbs from distal loops.
6. Pass thumbs distal to index and middle finger loops, insert into ring finger loops from proximal side and return with radial ring finger strings.
7. Insert indices, from proximal side, into thumb loops, return with ulnar thumb strings and release thumbs.
8. Pass thumbs, from proximal side, through proximal index loops, proximal to all other strings and return with ulnar little

finger string; release little fingers.

9. Repeat movement 5.

10. Release middle and ring fingers; with opposite hand grasp radial index string, remove index then turn loop over away from you and replace on index.

11. Small Amwangijo.

3" space

Nauru

"These patterns are the most elaborate that have ever been collected; yet we are told that in other Pacific islands there are many equally complex." p. 367.

M^r E. Stephen secured 15, mounted on paper, presented to D^r W. H. Furness. Stems of plaited human hair, some 16 ft long.

"They are apparently formed on the hands,..."

Collected by me :- 829, 832, 834, 835, 838, 839, 840, 841.

Reconstructed " 836 + partly reconstructed 841.

"... it is possible that the finished figures ^(which I give further on) from ^{the} Nauru, ~~are~~ or Pleasant, Island of the Marshall Islands, were, to some extent, made artificially." p. 162 and Fig. 360. (Mwingakui)

Honor
Nauru ending opens up figure & makes complicated patterns easier to extend.

Jayne, C. J., 1906. String Figures. A study of cat's cradle in many lands.
New York, Charles Scribner's Sons. pp. 367-370.

Gomme, Alice B. Dictionary of British Folk-lore, Part 1, 1894.
Traditional Games, London. Vol. 1. p. 61.

Codrington pp. 30, 31, 341.

Bunce. Australasian Reminiscences, Melbourne 1857.

Cawthorne, Adelaide 1847.

There are masses of such string games on Newn; the ones described
are only a dwindlingly small number of them. Some people play
the game passionately; they rarely separate themselves from their string,
which they either wind round shoulder and hip or round their left wrist.
Leisure time is spent thinking out new games.

Twice a year one meets for string-game competitions, the "epu
in Kammade." One of the other demonstrators to the gathering
his newest games; he shows every form of them so that they cannot
see his menipulations while doing them and then, suddenly,
holds the new figure in front of their eyes to see their critic.
The thing then is to make the new figure by oneself as quickly as
possible and hold it towards the inventor. It is quite amazing
how quickly some of them grasp the ^{technique} making of a new figure
and copy it accordingly.

To make one single figure often 3, 4 or more people take part.
Hands, feet, neck, teeth are used as aids to make the most tricky
figures. There are string games, in which one develops out of another,
the performance of which can take $\frac{1}{4}$ - $\frac{1}{2}$ hour & show personimically
a series of ^{connecting} continuous scenes: the game "madrin" e.g. It is called
after a Chinese who had to build a number of houses for the
phosphate company. In this game it is shown how they called
the wooden boards, put them together, how the house develops,
the furniture is put together, etc. Another game, Roussi vineda,
shows the spectators the stars of the sky, in the midst of which,
at the end, the largest & most beautiful appears, the Roussi vineda.

On Newn the string game has been so perfected that
it has developed into a special branch of mimic-dramatic
art.

String & Orsch Game

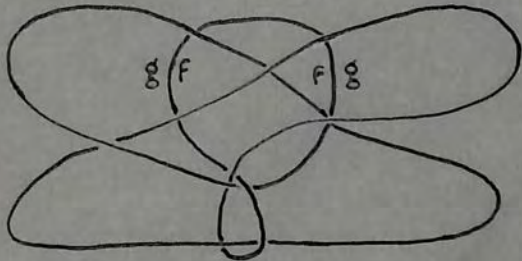
There are 2 more games to be added to the "games of patience", which shall have a chapter to themselves owing to their necessarily very detailed description.

Of the string games I did not myself take any notice on Norway. Not until in Germany, in collaboration with Eödeben, I found an opportunity to observe these interesting games and record them, partly, in writing. In the works of C. Furner - Jayne, on page 367 & subsequent pages a number of string games are mentioned, but how they are made is unfortunately not described (pictures 75-89). These 14 games are of great artistic perfection. They were once taken up by the dealer E. Stephen. The proper gamestrings are used, which are woven (pleated) of human hair and at times 3 1/2 - 4 yds. long. The finished figures are mounted on paper and represent a most varied number of things. These figures are made with the help of several people.

With Eödeben I took up the following games, which one ^{single} person makes.

Since the opening figures are nearly the same for all Norway-string games, I put their description before the description of the various games.

1.-3.



The Story of the Girl in the Moon.

Once upon a time there was a girl who had two parents, a father and a mother.

The mother's name was Egigu and the father's Gadia. They had 3 daughters, all three of whom were called Egigu.

One day all three played around a great, tall tree. The oldest of them went to the top of the tree for the first time. She climbed on to the tree and sang:

"Egigu, Egigu oho! Oh no, I am misunderstanding! Go to Father Gadia! He is to give us jewels oho, and chains made of shell oho and the belt! (made of his and coconut hair). 100

But the father called to her she should go to the Blood-house and he will then send her nice food and beautiful ornaments. The eldest did as the Father had told her.

Next day the second daughter climbed up the tree and sang the same song, that her older sister had sung. And she, too, received a house like the older sister and beautiful presents.

On the third day the third daughter climbed the tree. She sang the same song. But then her mother answered: "Father is not going to give you a house, we don't like you. You can go wherever you like to the bush or the sea." 100

The girl went to the beach and found there a sprouting nut: TEGINATARE. She put the sprout into the ground, watered it and spoke: "Grow Teginatara. You are not to wither in the sunshine nor in rough weather! Grow a little!"

Then the tree grew high up to heaven and bordered to heaven.* The girl climbed up it to heaven and yelled about there. As it ^{she} wandered about it came to an old woman named Eui-barara. She was in the cook-house and was just cooking palm-vine, karave, to syrup, kamuirara. The girl had become very thirsty. It took a bowl of palm-vine and drank it and put the bowl back in its place. She drank 30 bowls. The old woman did not notice that the bowls were taken. But as Egigu wanted to empty the last bowl, the old woman caught the young girl and held her by her hand. 100

* Today the Egigu-tree, the only Eucalypt-tree on the Island, is shown to everyone on the BUADA-Lagoon.

"O" called Egiyu, "leave me in peace; I want to be good, help you and save you".

But the old woman answered:

"Oh no, I won't let you go. You have drunk all my wine and must die."

"Oh no, let me go, I will also make your eyes well again!"

"Now, if you can and do do that, then I will be content."

Then Egiyu said: "Puh, puh, your eyes, Ewibere, oh puh!"

And all sorts of things flew out of the eyes of the old woman, ants, flies, worms etc., all sorts of animals. Her eyes became clear and the old woman could see again. She wished for the return of her ³sons. And, because she was afraid that they would do harm to the girl, for they were cannibals, she hid Egiyu under a great Tridenna-shell.

Soon the sons came home. At first came Ekuon, the Sun. He sniffed about and said:

"Mother, it smells as if someone was here."

The old woman did not answer; she did not open her eyes either, for her son should not notice that she could see again. Then Ekuon went and the second son Teban, Thunder, came. He sniffed like his brother and said: "Mother, it smells of people".

Ewibere did not answer, she did not open her eyes either; she did not want to hear.

Teban went forth and now came the third son, the gentle, friendly Maramen, the Moon.

"Oh, Mother, it smells as if there was someone here".

Maramen

The old woman opened her eyes and said:

"Come, look, look into my eyes!"

Maramen went to his mother, looked into her eyes, wondered and said:

"O, who has done that? How is it that you can see again?"

Then Ewibere told her son the story of Egiyu. Maramen was very pleased and asked, where the girl was. The old woman answered:

"There under the Tridenna-shell sits the girl, who did it and now you shall have her for your wife!"

Now Maramen's joy was greater still. He made Egiyu his wife. And even today everyone can see the girl in the moon.

Mr. Brandis tells the story, the original version of which I have given, slightly differently. The introduction, the play of the sisters, the magic of the sprout found on the beach is omitted. Also the names are partly altered.

PREFACE

The Cultural Setting

What 3rd line
has correspond to centre letter.

"Rich, but the loneliest in a lonely sea."

Tennyson, Enoch Arden.

1 1/2 " on
right
as well
here?

← It comes as a surprise to ^{the majority of} ~~most~~ Europeans to learn that the most widespread recreation in the world is not some simplified variant of one of our modern ball games but the making of string figures, in which patterns are formed on the hands with a closed loop of string.

Yes,
please

Although many people today regard string figure making as a childrens' pastime, commonly known as cat's cradles, even in Europe this was not always so and both its antiquity and universality are vouched for by a uniquely widespread distribution throughout the world.

With the development of anthropology these patterns began to be collected not only for their own sake, as a recreational activity and therefore part of the local culture, but also as an index of contact between peoples, since the large number of movements in the average figure and the almost infinite variety possible makes the independent invention of such an intricate sequence ~~using an identical technique~~ in two places unlikely, and of a whole complex of similar figures virtually inconceivable.

In the early years of this century Caroline Furness Jayne, while collecting her material for writing what is now recognized as the classic work on the art of string figure making, discovered to her surprise that "the most elaborate [patterns] that have ^{ever} been collected" came not from any of the main centres of population but from a little island 12 miles in circumference situated in the middle of the Pacific Ocean and almost ~~unknown to~~ ^{unheard of by} the outside world.

Mrs Jayne published illustrations of ~~the~~ ^{by her brother} 15 Nauruan patterns which had been sent to her ^{by her brother} mounted on paper, but she had no idea how such intricate designs could be made, and even doubted whether they were actually "formed on the hands", suggesting that they were "to some extent, made artificially". She published her book in 1906 and the

Always single
quoted

following year Nauru became ^{well-known} famous: not, however, for its string figures but for ^{exporting} ~~shipping~~ its first cargo of phosphate.

Much has been written on Nauru both before and after that historic shipment and to help anyone interested in more detailed information on the island and its people a selected list of references is given at the end of this work. In this preface we concentrate on those aspects of the cultural setting of particular importance to the subject matter of the book itself.

To do so we must go back over a century before Jayne's exciting find to 1798, when the era of Pacific exploration was nearly over and that of Western economic penetration had begun with the founding of Britain's first Pacific colony in New South Wales, then just a decade old.

On Thursday November 8 in that year Captain John Fearn of the snow Hunter, en route from Port Jackson to China via New Zealand, (where he had gone to get spars,) sighted land just before crossing the equator, and called it Pleasant Island "from its aspect". Fearn found the several hundred islanders who came out to greet him in their canoes equally congenial, remarking that "their behaviour was very courteous, and they strongly invited us to anchor on their island".

This belated discovery accentuates what is possibly for our purposes the most important ⁵ point about Nauru, as Pleasant Island was called by the approximately 1,300 people who then inhabited it: its extreme isolation. In fact, if we except Easter Island and possibly Rapa, Nauru is the remotest inhabited island in the whole South Seas, ^{alone} buried in the vast ocean wastes of the Central Pacific. The nearest of the 16 ~~XXXXXX~~ Gilbert Islands lay 370 miles to the east, with half-way between the single 1,500 acre dot of Ocean Island (or Banaba).

Nauru is an almost perfect example of the raised coral atoll, with a central plateau averaging 100 feet in height descending abruptly to a coastal plain some 10 feet above sea level and 150 to 400 ^a yards wide, ~~XXXX~~ itself fringed by a sandy beach and narrow reef, steep-to on its seaward edge. On this flat coastal rim, only 1,375 acres in extent, the Nauruans had their homes, the interior being valueless except as a source ^{of} ~~for~~ timber.

Another important factor to note is that they had been there for a long time; so long that, unlike most people who lived on the smaller islands and atolls, they had no traditions of ever having arrived - the Nauruans had always lived on Nauru.

Nevertheless racially - in physical characteristics, culture and language - they were typically Micronesian, leading a way of life not basically different from many of their neighbours in the Caroline Islands to the north. In detail there were admittedly differences, but these are in the ^{main} ~~main~~ attributable to the length of time since their separation from their Carolinian kinsmen and, even more important, to the fact that Nauru was not entirely a world on its own, isolated from all contact with humanity, but rather a dead-end, a terminal point which permitted immigration from outside but from which no one who landed ashore ever returned.

The easterly trade winds which prevailed throughout most of the year, coupled with the equatorial current setting strongly to the westward, ensured furthermore that this immigration came ^{almost entirely} from one area: ~~only~~ the densely inhabited screen of coral atolls and reef islands which comprise the Gilbert Group and the little colony of refugee or driftaway Gilbertese on Ocean Island.

Admittedly during the less frequent periods of squally westerly weather the wind might blow from any direction, and particularly from the west, while the current either ceased or set from the east. Yet there is no known case of a canoe reaching Ocean Island or the Gilberts from Nauru, presumably because no canoe would be likely to survive, except by some miracle, in the open ocean during a westerly ~~XXXXXX~~ ^{strong} monsoon.

Even in the brief historic period we have over 30 authenticated cases of Gilbertese canoes drifting ~~XXXX~~ to islands throughout the Western Pacific, from the Carolines to the New Hebrides, and from these it is clear that for the most part they (or at least the ones which survived) were the large inter-island sailing canoes rather than the smaller lagoon or off-shore fishing canoes. The Gilbertese had possessed deep-sea sailing craft since the coming of the Polynesian navigator element in the population (roughly about A.D. 1400) and since then, until

inter-island sailing was stopped by the British Government early in the present century, there~~x~~ was a more or less constant traffic from island to island, as a result of which (from an estimate made in the 19th century) hundreds drifted to sea each year. When one adds the many fugitives from inter-island and civil wars and the surplus population compelled by community pressure to migrate or be killed one can gain some conception of the numbers which must have reached some part of Melanesia or Micronesia, even allowing for the fact that the majority no doubt perished at sea.

Of course only a small percentage of Gilbertese driftaways chanced to reach Nauru; yet we have actual records of several in historic times. In 1850, for example, the New Bedford whaler Emily Morgan met a large canoe off Nauru with 22 men, women and children who had been drifting for six weeks, having left Abaiang (presumably for Tarawa) owing to the civil war there and lost their bearings. Four had died and the rest were "... nothing but skin and bones, and scarcely that. In several cases the skin on the joints was broken, and the bones had worked through." They were landed at Nauru.

When they first came to the notice of the Western world, therefore, the Nauruans were a good-looking, robust and light-coloured people of typically Micronesian appearance, the women being described as "comely and well-looking". They were divided into twelve matrilineal, exogamous and probably totemic clans, the members of which, although unlocalized, regarded the hamlet of the clan head as their focal centre. Rank was important, the temonibe or senior members of the ~~KXAN~~ senior branch of the clan being at the apex of the social pyramid, with beneath them the ~~M~~ amenengame or junior members and at the base the itsio or serfs, who were prisoners or fugitives and usually landless. Cutting across this clan division the island was also divided into 14 territorial districts, all based on the coastal flat except Buada, which was located around the interior lagoon.

The political structure on Nauru was quite unformalized, a not uncommon feature on small islands in the Caroline Group, the power of a particular temonibe being dependent not only on the status of the clan and his rank within it, but also on the number of his clansmen in the

district and his own character and prowess. Throughout most of the historic period, however, the clan Eamwit tended to dominate the island by virtue of its numbers and its possession of a succession of notable warriors.

The iruwa, or Gilbertese who had drifted to the island, had at least by the beginning of the 19th century become of such importance that far from being regarded as itsio they were allocated a clan of their own. Indeed, a great part of Nauruan culture is demonstrably Gilbertese in origin, from the art of warfare and the cult of the war-god Taburig, to the technique of farming the Chanos fish ibija and the making of coconut toddy.

From the foregoing account one would expect that during the early 19th century the Nauruan string figure repertoire would have consisted of a few Carolinian patterns brought with them by the autochthones, together with a larger number introduced by driftaways from the Gilberts. The demographic, ethnographic and traditional evidence suggests that the original settlers were not numerous, conceivably only the occupants of a single canoe, and it would seem unlikely that they knew more than a few simple patterns. Even with the recurrent addition of new figures from the Gilberts it would have been an unremarkable collection, not essentially dissimilar from those of a hundred and one other islands, but for the peculiar organization of Nauruan society.

All ~~XXX~~ traditions agree that the island functioned as a social unit with constant inter-marriage, visiting and reciprocal entertainment between the inhabitants of each district, many of whom would in any case belong to the same or related clans. ^{Although} ~~Even after the introduction of~~ warfare ^{was introduced} by the Gilbertese it was modified by the inoffensive Nauruans into "Homeric combats between pairs of champions, each ~~XXXXXX~~ attired in cumbersome armour, and assisted by two "squires", while the main ~~XX~~ training of the young men was in wrestling, boxing and other sports, as well as in this specialized form of jousting.

The freedom from serious population pressure on the island's economic resources, except during times of drought, enabled the younger people to spend much of their time and energy in competitive sports and games, often organized on an ~~XXXXXXXXXX~~ island-wide footing. Only the older men and women were expected to work at food-getting,

house-building and other economic activities:✎

Instead the young men from the different districts used to go in bands about the island, led by some champion athlete, challenging others to compete against them. Talking with some of the older men and women I gained the impression, indeed, that in days gone by ~~XXXX~~ something interesting and exciting was always going on: athletic contests between young men; dancing and singing displays by bands of young men or young women; snipe-fighting contests; kite flying; the racing of toy canoes on the reef at high tide; string-figure displays, accompanied by songs and dances, which lasted for two or three days; story-telling competitions; and, from about July to September, the semi-ritual contests in catching frigate-birds. Serious daily work was left ~~XXXXXXXXXXXX~~ for the most part to the middle-aged; the young passed the bulk of their time in sport, love-making and fighting. ²

In the other islands of Oceania the art of string figure making seldom progressed: the same traditional patterns were handed down generation after generation, with only an occasional variation introduced by design or chance, and the number of new importations were limited by the extent of external contacts. Innovation was the exception rather than the rule and the average islander was content to ~~MAKE~~ master a dozen or so standard patterns and to repeat them endlessly with at the most minor adaptations and improvements. Indeed it is the ^every fact that it is a largely static art spread mainly by diffusion which justifies its importance as an index of culture contact.

On Nauru, however, the introduction of string figures into the island Olympics, which tradition asserts took place less than a century and a half ago, changed all this ~~overnight~~. For many the game became an obsession: "they rarely separate themselves from their string, which they either wind round their shoulder and hip or around their left wrist. Their leisure time is spent in thinking out new patterns".

The all-island string figure contests, which were known as epu en kauuada and, as already ^{quoted,} ~~stated~~, lasted for two to three days, were normally held twice a year. Hambruch has given us a graphic picture of the proceedings:✎

One after another exhibits to the gathering his latest figure; turning away so that they cannot see his method of construction, and then suddenly holding up the figure in front of all to hear their comment. Others thereupon endeavour to make the new figure themselves as quickly as possible and to hold it up in front of the inventor. It is quite amazing how speedily some of them can reconstruct the technique of making a new figure and copy it accordingly. ⁵

Hambruch added^s that to make a single figure ~~may~~ might require the assistance of three, four or more people and that hands, feet, neck and teeth ~~XXXXXX~~ were used in constructing the more difficult. He also refers to series which progress from pattern to pattern, showing a number of connected scenes and sometimes taking up to half an hour to complete. On Nauru, he concludes, string figure making has been so perfected that "it had developed into a special branch of mimic-dramatic art". Curiously, it was an art performed in public competition by men alone. Women made figures within their family circle and many of them knew, and passed on to their children, as wide a range of patterns as any man: but they did not exhibit in public. It is significant that even in 1937 not one of my wife's informants was a woman.

Hitherto we have concentrated on Nauruans as they were - on what the anthropologist would term the pre-contact and immediately post-contact picture - but once they were discovered by the more dominant, aggressive and technologically superior European ~~it~~^{they} could hardly be expected to remain unchanged.

Between 1821 and 1825 the whole extent of the "on-the-line" whaling grounds stretching along the Equator from Fanning Island to Nauru became knowⁿ and by the 1830s more and more whaling vessels began to use Nauru as a centre for supplies and refreshment, despite the lack of a harbour and the consequent necessity for standing off and on. It was the only island in the Central Pacific to ~~possess~~ possess reasonably adequate supplies of fresh provisions and where the women were both attractive and complaisant.

The 30s, too, saw the arrival of the first European beachcombers, and for the next half century the island was occupied by a succession of vicious and unprincipled scoundrels such as Jack Jones, who in 1841, having eaten all his companions but one on a boat voyage from Rotuma, proceeded to kill off the Europeans who had arrived before him, poisoning seven and shooting four in a single night.

In general the worst type of beachcombers, mostly escaped convicts from New South Wales, spent their time cadging off the islanders, distilling coconut toddy and fighting amongst themselves. Those not under the

protection of some leading temonibe soon overstayed their welcome and had to move on. Not being unduly burdened by personal possessions this was not difficult; a typical beachcomber when leaving on the Zotoff in 1847 after four years ashore: "brought all ~~his~~ the riches which he had accumulated during his voyages and travels on board the bark with him - they consisted of one shirt, much worn, and one pair of pantaloons".

The better Europeans kept apart from ^{suck} these riff-raff and engaged as middlemen with visiting ships, gradually giving way to the regular traders, usually working on a commission basis for one of the main German or British firms, who began to arrive in the late 60s and early 70s. By 1884 there were eight traders on the island, five acting as agents for the German Hertsheim Company, two for the Jaluit Agency and one for Henderson and Macfarlane of Auckland. These included the recognized leader of the local Europeans, William Harris, who had landed on Nauru in 1842, married a Nauruan, and was by then a much respected resident.

Largely as a result of the activities of the beachcombers, coupled with the fact that the Nauruans were quick to resent being cheated, as they often were, by the captains and crews of visiting ships, Nauru acquired an undeservedly bad reputation by the middle of the 19th century, culminating in the looting of the brig Inga in 1852. Although this was subsequently shown to be due to the conduct of the captain, warnings against treachery were inserted in all the Nautical Directories and as late as 1869 local Europeans were lamenting the falling off in ships calling.

By then, however, the whaling era in the Central Pacific was ending and the Nauruans became dependent on the sale of copra in place of the provisioning of ships. Unfortunately the amount of copra which could be prepared from the limited supply of coconuts was small even in the best of years, since the palms would only grow on the narrow coastal fringe, most of the nuts were needed ^{for} ~~as~~ food, and ^{of} ~~it~~ furthermore the natives had by now acquired a taste for sour toddy from the beachcombers, necessitating the reservation of a large proportion of palms for its manufacture.

Competition between the traders was consequently intense and when in 1878 a dispute occurred at a marriage feast the ensuing vendetta was encouraged by several of them in order to unload their stocks of guns and ammunition, until it became a civil war which embraced the whole island and only ceased with the declaration of the German Protectorate in 1888. The first census taken the following year showed a total population of 1,294, a decrease of 200 compared with the estimate of 1,500 made in 1846. The fact that although there were as many boys as girls the adult population comprised only 435 men ~~to~~ 573 women ^{suggests} ~~indicates~~ that the decrease was due more to the Ten Years War than to introduced disease.

The German Protectorate (1888-1914) was a period of strict but on the whole benign rule, its highlights being the Christianization of the population and the development of the phosphate industry. Though Gilbertese evangelists had been placed on the island in 1887 by the American Protestant Mission which worked throughout Micronesia, Christianity had little success until the arrival in 1899 of the Rev. P.A. Delaporte and in 1902 of the Catholic Mission, ^{up to} ~~until~~ World War II in charge of Father Alois Kayser.

Even more important in its ultimate effect on the Nauruan community was the discovery of phosphate deposits on the hitherto almost useless central plateau in 1900 and their ~~continued~~ exploitation by the Pacific Islands Company (later the Pacific Phosphate Company and after 1919 the British Phosphate Commission) from 1907.

Only seven years later the Germans surrendered Nauru to a British force after the commencement of World War I, ^a ~~and~~ at its close it was given to the British Empire as a mandate, Australia acting as the administering power by agreement with the United Kingdom and New Zealand.

The Australian government of Nauru, which lasted for 50 years, or just twice that of Germany, may be epitomized as a benevolent paternalism which essayed to keep the islanders quiet and contented with their status quo while their phosphate desopits were ^{exploited} ~~systematically~~ ~~mined~~ by the Phosphate Commission, ^{which sold} ~~through~~ ~~selling~~ at under world prices to the Australian and New Zealand farmer (estimated at a hidden subsidy of over £67 million for the 15 year period 1949-1965).

The period was interrupted by the Japanese occupation of Nauru from 1942 to 1945, when two-thirds of the community were deported to Truk and the population reduced from 1,848 to 1,369, the ranks of the older generation being especially depleted.

Fortunately for the Nauruans their island continued after the war to be administered under mandate from the United Nations, thus enabling them to obtain political support from the Trusteeship Council for their claims for more equitable treatment and ultimately for independence. This was eventually obtained and on the 31st January, 1968, the Republic of Nauru came into being, thus terminating the relatively brief period of colonial rule; in fact there were still Nauruans alive who had been born before the German occupation.

It should perhaps be again stressed that this brief sketch of Nauruan history is intended to be no more than an aid to our understanding of their unique string figures. We have already considered the probable origin of their basic repertoire of patterns and shown that it would in all probability have continued to resemble those of other Micronesian islanders, both in construction techniques and final designs, had it not been for the fact that the favourable physical environment facilitated the organization of competitive recreational activities.

It is true that inter-district competitions of various kinds - model canoe racing, kite flying and the like - were a familiar feature of pre-Christian Micronesian life, but the fact that on Nauru it was possible to hold them regularly and on an island-wide basis must, I suggest, be attributed to low population pressure and relatively ^{adequate} high natural resources. These conditions have on other islands been found to result in minimum individual and group aggressiveness, and on Nauru any such tendencies were in any case channeled into institutionalized forms of individual combat which did not disrupt community harmony.

The inclusion of string figure making into the Nauru Island games resulted in a proliferation of new designs and a refinement of technique probably unique in history. All that now remains is to consider the subsequent development of the art during the period of post-contact acculturation outlined above.

In the first place it seems clear that while the beachcombers succeeded in disorganizing the solidarity of the Nauruan community from time to time they never destroyed it. For much of the period the ~~the~~ ascendancy of the clan Eamwit under the so-called Queen of Nauru was a powerful coalescing factor. When an expatriate, such as Jack Jones, became a menace to group cohesion, ~~they were~~ ^{he was} first ostracized by the whole island and finally, if necessary, deported.

It seems unlikely that any European introduced a string figure into Nauru for not one in a thousand would have known any other patterns than the standard Cat's Cradle, which was unknown ^{to the Nauruans} in 1937. ~~At least one figure,, was learnt from one of the two negroes who settled and married on the island. This was recognized as an African figure by Dr. Thomas S. Storer, an American expert, at a time when we were unaware of there having been any negroes on Nauru: it was subsequently found to have been learnt by my wife from his ~~grand~~ daughter's husband.~~

^{Troy} Other figures were, however, learnt from the many Pacific Islanders who visited the island on one of the whaling, trading or mission ships to call there. These visitors, several of whom stayed temporarily or permanently, came from all over the Pacific, and particularly from the Carolines, Marshalls and Ellice Groups, while the Nauruans themselves went to Ponape, Kusaie and many other islands. Hundreds of Caroline Islanders came to work in the phosphate fields, and were succeeded by Gilbertese and Ellice Islanders.

The result was a varied addition to the islanders' stock of ^{patterns,} figures, for such enthusiastic devotees were eager learners. The original derivation of most of these importations, like the former acquisitions from Gilbertese driftaways, were soon forgotten, but others were still ^{recognized} remembered in 1937 to be exotics, while in one instance, that of Wawu [Oahu], the name of the figure serves to perpetuate its origin, which in any case was remembered to have ^{come} been learnt from a Hawaiian visitor.

Of even more significance, perhaps, is the fact that the Island Games still functioned, with interruptions, right up to the disruption of Nauruan cohesion as a result of the Ten Years War of 1878-1888, and that new figures continued to be invented and learnt ~~by the~~ at least until the discouragement of indigenous amusements following the ~~XXXXXXXX~~

to construct entirely new patterns, often both attractive and appropriate, to depict what interested them in their changing environment. ←

I have little doubt that the Nauruans would still be producing new masterpieces in their particular medium of graphic art but for the tragedy of the Japanese occupation and deportation, during which so many of the older people died of starvation or privation, including every one of my wife's informants five years previously. Although we are informed that there are no experts now alive it is our earnest hope that the publication of this book may not only serve as a tribute to the master artists of the past but also as a stimulus to the Nauruans of today to revive and again excel in the one skill in which they once ^{led} ~~had~~ the world.

Research School of Pacific Studies,
Australian National University,
1st December, 1968.

H.E. Maude.

15th February, 1969.

.....

^{imaginative}
This ~~particular~~ genius is perhaps best ^{shown} ~~seen~~ in some of their series. Hambruch, for example, mentions a figure seen by him, but since forgotten, called 'Madrin' after a Chinese who built several houses for the Phosphate Company: as it progressed from pattern to pattern one saw the wooden boards assembled, then put together, the house erected and the furniture put in place. ⁴

INTRODUCTION

Towards the end of 1937 I was able to fulfil a long felt wish by spending six weeks on the island of Nauru collecting string figures; ^{an ambition originally} The wish was inspired by the illustrations of unique and complicated patterns in Caroline Furness Jayne's book 'String Figures', published in 1906 and given to me by my husband in 1931. These illustrations had been made from original string figures collected by an Australian, ~~Mr~~ Ernest Stephen, who as a youth was left stranded on the island ~~by~~ in 1880 by a hard hearted ^{ship's} captain. There he married an islander and settled down and it was some years before his father, who had sent him on a voyage for his health, discovered where he was.

Ernest Stephen must have realised the unusual quality ~~of~~ of Nauru's string figures for he attached 15 of the most intricate patterns to pieces of paper and gave them to Dr W.H. Furness, an American ^{visitor to Nauru}, who in turn handed them on to his sister, then engaged in writing the book on string figures from different parts of the world mentioned above. Mrs Jayne described the Nauruan figures as 'the most elaborate that have ever been collected'; and fifty years later I think ^{that} this is still true.

I arrived on Nauru fearing that the art might have died with the disruption of the islanders' way of life owing to the discovery of phosphate and the ~~consequent~~ ^{and} influx of Europeans, Chinese, money, ^{and} trade goods, ^{with all} and a ^{range} totally different ^{set} of desirable interests. At first it seemed that my fears were well founded but gradually a group of ^{elderly} men was formed, ^{to} ^{what first} augmented later by one or two of a younger generation. The absence of women was explained to me as being due to their taking a subsidiary ^{role} in string figure making: they shared the men's interest in the art and where there was no surviving ~~and~~ adult male they transmitted the family repertoire to the next generation. It would, however, have been considered indecorous for them to have exhibited their skill in public.

String figures ^{are} were called kawada and a string of very finely plaited human hair, e dedi or itubwitara, was used for their construction. The hair could be taken from live people, cut off the head of ^{a sick} ~~an ill~~ person or taken from the dead in remembrance of them. Three lengths of hair string

Nauruan
the fingers are named as follows: itungab (thumb), ikujuj (index);
itingabangab (middle finger); itirugirug (ring finger) and itiru (little finger).

7

(7)

^{In addition}
The German anthropologist Hambruch visited Nauru for six weeks in 1910 and although he did not collect any figures while on the island he returned to Germany with a Nauruan informant, Eodebu, from whom he obtained 27 simple figures which he recorded in an ingenious and amusing terminology invented by himself, and reproduced in his book.

were used, about 15 feet for the complicated figures, 9 feet for the simpler figures and a very short one for catches and tricks. An even longer string was used for Deiroa, a figure (or series of figures) since forgotten which depicted the story of Degabe, a legend of Gilbertese origin.

There was much conferring together and exchanging of advice as my informants endeavoured to remember and reconstruct half forgotten figures. As each pattern was made, approved and named I had to learn it and ^{set down} ~~make~~ a few notes to be written out in full at the end of the session. Without the tuition I had received in the Gilbert Islands, where I had already collected over 100 figures, and the consequent dexterity achieved it would have been much more difficult to master the Nauruan figures. Apart from the fact that in many patterns there were four or five loops instead of the usual three on each hand, making ten strings instead of ~~the~~ six to be manipulated, my teacher would ^{call out} ~~say~~ 'amwangijo' or 'eongatubabo' at the end of a figure, ^{and terms include} ~~both of which embrace~~ a number of intricate movements. Fortunately the first sequence was used in the Gilberts, not as a method of finishing off a figure but in the main working, and the second was used on Ocean Island in the same way. On Tikopia 50% of the figures collected by Raymond Firth were made with the eongatubabo sequence, known there as 'tao' and 'ta', ^{often} ~~again~~ comprising the complete making of a figure but with variations in the number of strings held down and picked up and also in ~~the~~ the number of times the first few movements were used.

The Nauruans insisted that they had been making string figures for only one hundred years, whereas in other communities the art is as old as their traditions. Though none of the legendary names which appear in Camilla Wedgwood's notes are perpetuated in the names of string figures, ~~though~~ the story of Egigu (who went to the moon) and Debenori me ^b ~~Dahamadoa~~ were certainly legends.

New figures were being invented as late as the first years of this century, e.g. 'Dogida', the German doctor depicted as he braces himself in the boat preparatory to boarding a ship to give pratique, and 'Delabour' ^{porte} ~~porte~~ the first missionary to live on the island. After I had left Nauru in 1937

8

Whenever Hambruch has recorded a figure identical, or nearly identical, with one obtained by me I have given a reference. Any figures recorded by Hambruch but not seen by me have been rewritten and reproduced, with due acknowledgement, using the terminology employed throughout this work.

the men evidently continued to make string figures and produced another 23, of which 16 were new inventions, one of these being very complicated indeed.

^{R. C. Garcia}
The Administrator, Captain ^{together with} had these figures pinned to a board and photographed; ~~he made~~ notes on their names and who made them, ~~and of which he~~ ^{these he} left on the island for me, but unfortunately I was only able to record 9 ~~of the~~ figures during my brief visit in 1938. Illustrations of the remainder will be found at the end of this book.

²⁶ Twenty six figures had accompanying chants, ^{some being} old ones not understood and untranslatable, ^{and} others more recent, such as the one describing the stopping of a war by Eigemoia, known as the peacemaker, and another of the wonders of an umbrella. These chants were sung by the person making the figure and the onlookers then joined in.

^a Chants ^{was} were often made before the string figure, ^{itself, for example} These would be ^{called in} composed to commemorate some person or event, and the experts then ^{to illustrate it with} asked to make a new figure. Eidenamo and Eidebara were the wives of Chief Agoijarug of Aiwo of the tribe Eamwit and I was informed that a great, great granddaughter, Tabita, was alive in 1937 aged about 40. Her genealogy went thus: Agoijarug - Euemer - Abudetor - Eidogae - Tabita. Dogobea, depicted with his two wives, was a High Chief and the brother of Eigamoia's mother, and Eidigouw possessed the first umbrella on the island.

According to tradition string figures were first made in Buada by two men, Derangabua (whose great, great grandchildren were alive in 1937) and Anako. These two men lived at the same time but apparently did not collaborate. 'Eruen' ^{said to be} was the first figure made: ^{it} this is ^{actually} well known in the Gilbert Islands and throughout the western Pacific. Simple patterns were first made as a pastime and shown in public, then competitions were held which everyone on the island attended, young, and old, expert and novice.

As well as chants one story or legend was given to me, that of Dabamadoa and Debenori, ^{which} this will be found in the Appendix ^{together with} and also the story ~~of the~~ recorded by Hambruch of the girl who went to the moon and stayed there for ever.

~~Ms~~ Jayne, in her book 'String Figures', gives a Caroline Islands figure 'Carrying Money' which is finished off with ^{the} little loops so ~~often used on Nauru.~~ However the central diamond is a continuation

figure 'Carrying Money' which is almost identical with the Nauruan 'Amen Ranga Ekwan'; however in the former figure the central diamond is a continuation of 'Ten Men', the figure is laid down, the loops made and the strings threaded through them while ^e the figure is off the hands. Mrs Jayne suggests that the Nauru figures may also 'to some extent be made artificially'; I am glad that after all these years her conclusion has been disproved. It is interesting to note that these small loops ~~are~~ also ^{born} a part of ^{some} rather difficult patterns on Malaita, in the Solomon Islands.

The movement I have called 'Nauru Ending' would seem to have originated ^{there} on the island, it has been found on only one island in the Gilberts and nowhere else that I know of. This ending opens up the figure and gives a wider extension.

The method by which the upper loops on index fingers are transferred to thumbs before being turned over on to little fingers seems unnecessarily complicated at first but it is in fact a much easier movement than a direct one from index to little finger.

① In turning round the Hawaiian figure, 'Wawu', the Nauruans made it more like their own patterns and I was sceptical about the interpretation 'Oahu', until I found it in Dickey's 'String Figures from Hawaii'. Using their own ideas again they made their own version of a well known series, from another widespread series, in 'Emor II'. ② Yet another example of possible originality is 'Amet Dedogo Oeron'; this looped figure is found in Polynesia and Melanesia where the technique, though complicated, varies only a little, but the Nauruans have resorted to their simple little loops ignoring the fact that their central strings are twisted.

Most of the figures in Part III need to be arranged by a second person and a nylon string is essential, if a hair string is not available, for the intricate construction.

Only ²⁶ twenty-six of the figures found on Nauru are known elsewhere, by far the majority coming from the Gilbert Islands, though half of these are also known elsewhere. No. 16 ^{'Etegerer me Elogarita'} though known from one side of the Pacific to the other, is identical only in the Loyalty and the Tuamotu Islands.

② 'Amet Dedogo Oeron' on the other hand, would seem to be an example of an independent invention, using simple little loops, of a figure found in Polynesia and Melanesia where the construction is very complicated. The only difference in the finished figure is the crossed central strings on Nauru.

(1) When making little loops in the course of a figure they should stand upright, or away from the player; and π

when a "sun" is mentioned in the working of a figure a diamond with double stems is meant and is the same as 'Ekwon', the sun,

~~It will be noted that~~ ^{all} the figures illustrated in this book are made with a nylon ~~string~~, and not a hair, string; ~~EXACTLY~~ this is because all ~~the~~ ^{hair} hair strings are ~~made~~ ^{black} from black hair and a white string makes a clearer photograph.

section - leave space

Without the hospitality and co-operation of the late Captain and Mrs R.C. Garsia these string figures would not have been recorded, and I am most grateful to them for all the trouble which they took both during ~~the~~ and after my visit to Nauru.

To Mr J. Aroi, who kindly checked the names and the chants for me, I owe my sincere thanks and also my apologies, for although I have made ~~in~~ many corrections as suggested by him the ^{Nauruan} orthography has been ^{changed} since my notes were made and some words still retain the old spelling. The names of the men who taught me are written as they were given to me; and where Hambruch is quoted his spelling has been ^{preserved,} ~~retained,~~ as also the spelling in Miss Wedgwood's notes.

In preparing the final text I am indebted to Dr Thomas Storer, then in the Department of Mathematics at Princeton University, who patiently checked my descriptions by making each figure and commenting on any difficulties experienced. My thanks are also due to Mrs Dorothy Moore, for her interest and help; to Mrs R.M. Emmery, who translated passages from Hambruch; to Mrs Jean Jackson, who drew the diagrams; and finally to Mrs Anvida Lamberts, who typed the whole text from my draft, no easy task.

H.M. Moore

TERMINOLOGY

Strings - The strings used are always closed loops. To make a short string use about ~~seven~~⁷ feet of a soft nylon cord and for a long string use 11 or 12 feet; knot or sew the ~~two~~ ends together.

Palmar and Dorsal - The part of a string which lies across the palm of a hand is described as palmar, the part lying across the back of a hand is dorsal.

Near and Far - Anything on the thumb side of the hand is called near, anything on the little finger side is called far. Since a string passing round a finger or fingers forms a loop, each loop possesses a near and a far string.

Upper and Lower - Of two strings or loops on the same finger, the one nearer the palm of the hand is called lower, the one nearer the tip of the finger is called upper.

Extend - Draw hands apart until strings are taut.

Twisting Loops - A loop may be twisted in two directions, either towards you or away from you. If towards you the finger is rotated towards you, down, away from you and up again, taking care not to get entangled with any other strings. If away from you the movement is done in the opposite direction.

Position 1 - Put tips of thumbs and little fingers of each hand together and then insert into loop of string, separate thumbs and little fingers and extend hands (the strings must not be crossed).

Opening A and B - Position 1, then pick up palmar string of each hand from below on back of index of opposite hand, right index first and then left index (through right index loop from above) for Opening A; in Opening B the right palmar string is picked up first.

Murray Opening - Hold string between thumbs and indices with hands about 6 inches apart and the loop hanging down; make a small hanging loop with the 6 inches of string by bringing hands together, right over left, insert indices towards you into this small loop and continue the movement ^{towards you} until indices are upright; draw hands apart keeping a lower and an upper loop on each index. Near strings should be parallel and far strings crossed.

Navaho - When there are two strings on a finger or thumb, one lower and the other upper, the lower string is lifted over the upper string, over the tip of the finger and dropped on the other side.

Caroline Extension - Insert indices, from below, into thumb loops, pick up far thumb strings and, pressing thumbs against indices to prevent these strings from slipping, turn palms away.

Nauru Opening I

1. Opening A.
2. Transfer index loops to middle fingers and thumb loops to indices; bringing hands together insert left thumb from above into right index loop, pick up right near index string, draw hands slightly apart then insert right thumb, from below, into left thumb loop and extend.
~~draw hands apart.~~

Nauru Opening II

1. Opening A.
2. Insert ring fingers from below into index loops and return with far index strings.
3. Insert right middle finger, from below behind string at base of left middle finger and extend; pass left middle finger from above through right middle finger loop, then insert from below behind string at base of right middle finger and extend.

Eongatubabo

1. Insert thumbs from above into index loops and hold down near index strings.
2. Insert indices from above into little finger loops, hook up near little finger strings (also ring and middle finger strings if any) and far index strings, then ~~still~~ with indices still pointing down bring them towards you over all remaining strings, hook back near thumb strings away from you and straighten indices (do not release thumbs); pass thumbs under far little finger strings then bring them back on backs of thumbs; release little fingers; transfer upper index loops to thumbs, insert little fingers from above into upper thumb loops and transfer these loops to little fingers; release index loops (also middle and ring finger loops if any).
3. Insert indices from above into thumb loops and transfer thumb loops to indices; pass thumbs under index loops, insert into little finger loops from below, then insert into index loops also from below, and release indices.
4. Caroline Extension.

Amwangiyo

1. Transfer thumb loops to indices.
2. Pass thumbs from above through lower index loops, (under middle and ring finger loops if any), insert into little finger loops from below, return with near little finger strings and release little fingers.
3. Transfer upper index loops to thumbs.
4. Pass the four fingers of each hand over index and thumb loops, insert them from above into lower thumb loops, pick up on their tips lower near thumb strings and release thumbs from lower loops.
5. Insert thumbs from below into loops over the four fingers and transfer these loops to thumbs.
6. Repeat 4 and 5.
7. Twist thumb loops towards you.

Right hand -

8. With middle finger push near index string from above through thumb loops and hold between ~~the~~ teeth; pass far ~~under~~ index strings over thumb loops and also hold between teeth; release index.
9. Transfer thumb loops to little finger; insert thumb from below into mouth loops and release strings from mouth.

Left hand -

10. Repeat 8 and 9 with left hand.
11. Insert indices from above into little finger ~~loop~~triangles, pick up near little finger strings after they have passed through loop formed by far thumb strings; extend by turning palms away and releasing thumbs.

Nauru Ending

Right hand -

1. There are now two far index strings, one passing straight across to opposite index and the other going down to form part of the figure; with thumb pick up string which forms part of figure, then with middle finger push string which crosses directly to other hand towards you, under string on thumb, hold between teeth and release thumb and index.
2. Similar strings will be seen forming far little finger strings; insert index from above into little finger loops, pass under string which forms part of figure and over string which crosses directly to other hand, hook up this string towards you and release little finger; ^{transfer index loop to Position 1 on thumb and little finger;} insert thumb from above into mouth loop; and release string from mouth.

Left hand -

3. Repeat 1 and 2 with left hand.
4. Caroline Extension.

Small Amwangiyo

1. Pass thumbs from above through index loops, (under middle and ring finger loops if any), insert into little finger loops from below and return with near little finger strings.
2. Pass little and ring fingers (under ring and middle finger loops if any), through index loops from below, grasp far thumb strings between these fingers and return allowing far thumb string to slip over little fingers.
3. Release index loops (also middle and ring finger loops if any).

Right hand -

4. Insert index from above into little finger triangle, pick up on its back the far string which goes to centre of figure, hook up the other far string towards you and release little finger from all strings; transfer index loop to little finger.

Left hand -

5. Repeat 4 with left hand.
6. Arrange near thumb strings so that the string which runs from hand to hand becomes the upper string; Navaho thumbs.
7. Insert indices from above into thumb loops and transfer thumb loops to indices; pass thumbs under index loops, insert into little finger loops from below, then into index loops also from below and release indices.
8. Caroline Extension.

PART I - FIGURES KNOWN ELSEWHERE

1. EADETO

(Two female noddies)

Learnt from Ijauwe

Hambruch, No.10, p.355, is identical.

1. Opening A.
2. Twist index loops by rotating fingers away from you.
3. Eongatubabo.

This figure is identical with the Banaban 'Uoua ni Maniba'.¹

Chant (from Hambruch):

Eadet, eadet, eadet, re menau, re menau, a barar, ar ion
ma ar oun ma ar eo baiuoten na aniuuin, ueron ne ituro!
Itur me gup me gup arar.

Two swallows, two swallows, two swallows, they dream, they
fly aimlessly about, the two birds, they cry and cry for
they cannot reach the border of heaven, not even when it
is dark O! When it is dark both of tem blink, blink.

¹ Maude 1958:27.

PART I - FIGURES KNOWN ELSEWHERE

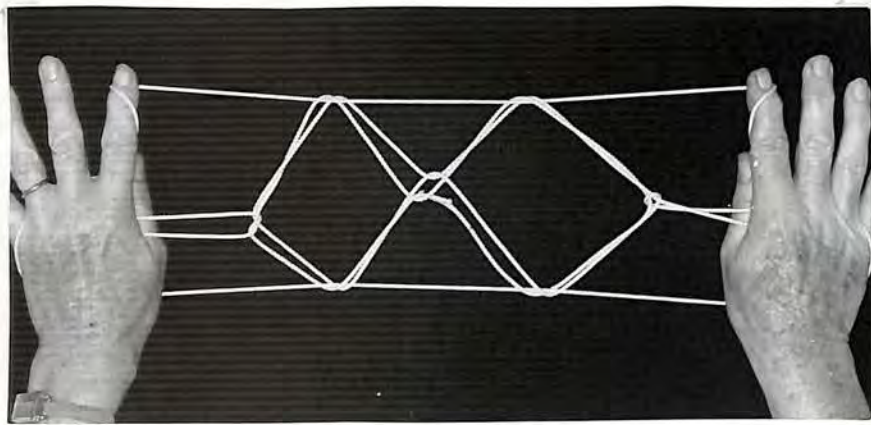
≡ 4 SP
≡ 4 SP

1. EADETO
(Two female noddies)
Learnt from Ijauwe

Short String

Hambruch, No.10, p.355, is identical.

- 2 SP.
1. Opening A.
 2. Twist index loops in ulnar direction, *by rotating fingers away from you.*
 3. Eongatubabo.



This figure is identical with the Banaban "Uoua ni Maniba".¹

Chant (from Hambruch):

Eadet, eadet, eadet, re menau, re menau, a barar, ar ion ma
ar ion ma ar eo baiuoten na aniuuin, ueron ne ituro! Itur
me gup me gup arar.

Two swallows, two swallows, two swallows, they dream, they
fly aimlessly about, the two birds, they cry and cry for
they cannot reach the border of heaven, not even when it
is dark O! When it is dark both of them blink, blink.

Long 1" between ↓

4 S/S

2. IBURINGIJO I
(The blossom of the "calophyllum")

Short String

Hambruch, No.4, pp.350-1.

1. Opening A.
2. Twist all loops once (i.e. *rotate* index and little fingers *away from you and* in ulnar direction, thumbs *towards you* in radial direction).
3. Eongatubabo.

¹Maude 1958:37.

1. Opening A.
2. Twist all loops once (index and little fingers in ulnar direction, thumbs in radial direction).
3. Eongatubabo.

3" space

This figure is identical with the Banaban "Temua ni Maniba" and It is almost identical with the Tikopia "Vai Ngutu Toru", ~~except that~~ the only difference being that fingers as well as thumbs are rotated ~~in~~ ^{towards} radial direction on Tikopia.²
the player

Chant (sung repeatedly whilst making the figure):

I bur in ijo me eman in ijo.

Bud of the "ijo" and leaves of the "ijo".

²
 Maude 1958:35; Firth and Maude 1969:No.5. For another translation of Iburingijo see No.67.

3. BARABARAIMOR

Short String

(Hunch-backed man-eating shark)

{Learnt from Etibaa}

~~See~~ Hambruch, No.8, p.353, which is identical.

1. Opening A.
2. Twist right little finger loop by rotating little finger away from you; ~~down, toward you and up;~~ twist left thumb loop by rotating thumb toward you, ~~down away from you and up.~~
3. Eongatubabo.
4. Bend indices down away from you and the hunch-backed shark appears.

 $2\frac{3}{4}$ " space

This figure is identical with the Banaban "Te Baeaka" and the Tikopia "Niu Tako Toru" except that on Tikopia it is extended as a flat figure.³

Chant (From Hambruch):

Barabaraimor O, ~~junijimadoa~~ jimijimadoa, ^A ↗
 Shark, ~~Ooo~~ come and bite, ↖
 Barabaraimor, O, ~~junijimadoa~~ jimijimadoa.
 Shark, ~~Ooo~~ come and bite.

³ Maude 1958: 32; Feith and Maude 1969: 110.7.

4.

IWINBAWO

Short String

(A species of jelly-fish)

{Learnt from Degane}

- 1. Opening A.
- 2. Amwangijo.

} " space

This figure is identical with the Gilbertese
"Te Kain Tamarake"⁴

⁴ Maude 1958: 29-30.

6, THE TEN MEN

Long
~~Short~~ String

~~See~~ Hambruch, No.20, p.362.

1. Opening A.
2. Release thumbs.
3. With mouth pick up from ~~distal side~~ ^{above the far} ~~ulnar~~ little finger string and pull towards you.
4. Insert left index towards you into mouth loop, pass it to right between your body and right mouth string, pick up this string on back of ~~finger~~ ^{index} and return to left, so that what is now left ~~radial~~ ^{near} index string crosses ~~mouth~~ ^{left} string close to mouth; pass right index between your body and left mouth string, return to right with string on back of ~~finger~~ ^{index}. Release string from mouth and extend.
5. Pass thumbs ~~proximal to~~ ^{under} index loops and insert into little finger loops from ~~proximal side~~ ^{below}; return with ~~radial~~ ^{near} little finger strings.
6. Insert thumbs, from ~~proximal side~~ ^{below}, into ~~distal~~ ^{upper} index loops and Navaho thumbs.
7. Release indices from ~~distal~~ ^{upper} loops and transfer thumb loops to indices.
8. Repeat ~~instructions~~ 5 and 6.
9. Insert middle fingers, from ~~distal side~~ ^{above}, into index loops and pick up ~~proximal radial~~ ^{lower near} index strings on their backs.
10. Release little fingers and extend by turning palms outwards.

3 1/2 inch space

This figure is known throughout the Pacific.⁶ The name is the same ^{as that} given in the Caroline Islands.

6. Andersen 1927: 25-6; Compton 1919: 218-9; Handy 1925:
29-32, 67-72; Hornell 1927: 45-7, 67-70; Jayne
1906: 150-7; Maude 1958: 102-4; McCarthy 1960: 464;
Stanley 1926: 80; Tenness 1920: 306-7; Davidson
1941: 844-5; Feith and Maude 1969: no. 30.

(Rain)

{Learnt from Ijauwe}

1. Opening A.
2. Pass thumbs ^{under} ~~proximal to~~ index loops, insert into little finger loops from ^{below then} ~~proximal side~~, rotate away, down, towards you and up, ^{underneath} ~~proximal to~~ all strings, and release little fingers.
3. With middle finger of right hand push ^{near} ~~radial~~ index string, from ^{above} ~~distal side~~, ^{down} through thumb loops and hold between teeth; ~~pass~~ ^{push} ~~ulnar~~ index string ^{over} ~~distal to~~ thumb strings and also hold between the teeth; release index; transfer thumb loops to little finger, insert thumb, from below, into mouth loops and release strings from mouth.
4. Repeat ~~movement~~ 3 with left hand.
5. Caroline Extension with central strings.
6. Release thumbs, then insert them ^{away from you} ~~from proximal side~~ into loops depending from palmar strings.

The following chant is sung and at the end indices and little fingers are released and the figure disintegrates.

Chant,⁷

Eden meyang, eden meyang. ↗

The rain falls and stops, the rain falls and stops.

Edetarar edetarar, edetarar. ↗

The rain falls gently, the rain falls gently.

Eden me eang, me eang, me eang.

The rain falls and stops, and stops, and stops.

These are two ways of extending this figure (see also No. 16) and it is widely known throughout the Pacific (in Micronesia, Polynesia and Melanesia).⁷

⁷ Handy 1925: 11-12, 57-8; Hoenedl 1927: 49-50; Maude 1958: 98; Firth and Maude 1969: No. 40.

1YOR1

8, ~~1YOR1~~

Short String

(A house post)

¶Learnt from Dube¶

1. Murray Opening with string doubled.
2. Insert thumbs from ~~distal~~ ^{above} side, into ~~proximal~~ ^{lower} index loops and return with ~~proximal~~ ^{lower} ~~ulnar~~ ^{far} index strings; then insert thumbs, also from ~~distal~~ ^{above} side, into ~~distal~~ ^{upper} index loops and return with ~~distal~~ ^{upper} ~~ulnar~~ ^{far} index strings.
3. Pass little fingers ~~distal~~ ^{over} to ~~distal~~ ^{upper} ~~radial~~ ^{near} index strings, ~~proximal~~ ^{under} to ~~proximal~~ ^{lower} ~~radial~~ ^{near} index strings and return with ~~proximal~~ ^{lower} ~~radial~~ ^{near} index strings.
4. Insert indices, from ~~distal~~ ^{above} side, into little finger ~~loops~~ ^{triangles} and pick up ~~distal~~ ^{upper} ~~radial~~ ^{near} index strings where they cross little finger loops.
5. Exchange ~~distal~~ ^{upper} index loops and release thumbs.

$3\frac{1}{4}$ " space

An identical figure is found in the Gilbert Islands ^{and} New Guinea, ~~at New Guinea~~ whilst the figure at movement 4 is found in the Torres Strait Islands, the New Hebrides, ^{and} New Caledonia. ⁸

⁸ Maude 1958: 152; Rossie and Hornell 1932: 41; Jenness 1920: 318; Jayne 1906: 233-6; Dickey 1928: 161-2; Compton 1919: 161-2.

9. AMI

Short String

(A male dancer)

Learnt from Adumweor

See Hambruch, No.2, p.348; Amen Nibek (The little one of Nibek).

1. Position 1.
2. With ~~the~~ right thumb and index finger take hold of ~~the~~ left ^{near} radial thumb string and twist it once round ~~the~~ left thumb.
3. The left thumb now has a loop encircling it, insert ~~the~~ right index finger, from ~~proximal side~~ ^{below}, into this loop and ~~extend~~ ^{pull to right}.
4. Pass left index finger, from ~~distal side~~ ^{above}, through right index loop, insert it, from ~~proximal side~~ ^{below} under right palmar string and extend.
5. Pass right index finger, from ~~distal side~~ ^{above}, through left index loop, insert it, from ~~proximal side~~ ^{below}, under left palmar string and extend.
6. Bend ~~the~~ right hand over so that the palm faces downwards and release ~~the~~ left hand from all strings.
7. With ~~the~~ left thumb and index finger pull out the two strings on the ~~dorsal aspect~~ ^{back} of ~~the~~ right index finger so that they form two upright loops. Insert ~~the~~ left little finger, from ~~distal side~~ ^{left} ^{to right}, into ~~distal~~ ^{upper} index loop and pass ~~the~~ left thumb ^{also} through the same loop, ~~also from distal side~~, then passing it to the ~~ulnar~~ ^{far} side of the ~~proximal~~ ^{lower} loop, insert it into this

10. WAWU
(Oahu)
~~WAWU~~

Long String

{Learnt from Ijauwe}

1. Double loop and Opening A.
2. Twist all loops.
3. Pass thumbs, from ^{above} ~~distal~~ side, through index loops and insert into little finger loops from ^{below} ~~proximal~~ side, return with ^{near} ~~radial~~ little finger strings.
4. Pass little fingers, from ^{below} ~~proximal~~ side, through index loops, insert into thumb loops from ^{below} ~~proximal~~ side and return with ^{far} ~~ulnar~~ thumb strings.
5. Release indices.
6. Remove loops from left thumb and hold between teeth; transfer left little finger loops to left thumb, right little finger loops to left little finger, right thumb loops to right little finger and mouth loop to right thumb.

2 1/2 " space

When showing me this figure Ijauwe stressed that it was not a Maussian pattern but came from Hawaii: hence its name "Oahu", the island on which Honolulu is situated. It is illustrated in Dickey, but the Maussians have turned the figure round on completion. ¹⁰

¹⁰ Dickey 1928:90.

11. MWITEREMAREMAO

Short String

Learned from Aku

1. Murray Opening.
2. Insert right thumb, from ^{above} ~~distal side~~, into ^{lower} ~~proximal~~ index loop and return with ^{lower} ~~proximal~~ and ^{upper face} ~~distal~~ ulnar strings.
3. Insert left thumb, from ^{above} ~~distal side~~, into ^{lower} ~~proximal~~ index loop and return with ^{lower} ~~proximal~~ ^{face} ~~ulnar~~ string then insert, from ^{above} ~~distal side~~, into ^{upper} ~~distal~~ index loop and return with ^{upper face} ~~distal~~ ulnar string.
4. Pass both little fingers ^{over} ~~distal~~ to ^{upper} ~~distal~~ radial index strings, ^{under} ~~proximal~~ to ^{lower} ~~proximal~~ radial index strings and ^{near} ~~return~~ return with ^{lower} ~~proximal~~ ^{near} ~~radial~~ index strings.
5. Insert indices, from ^{above} ~~distal side~~, into little finger ^{triangles,} ~~loops,~~ hook up towards you ^{upper} ~~distal~~ ^{near} ~~radial~~ index strings and release thumbs.
6. ^{Bring} ~~Send~~ middle fingers towards you ^{through figure, under.} ~~through figure,~~ ^{proximal} ~~distal to~~ ulnar little finger string and ~~proximal to~~ hanging loop and return to position with hanging string on backs of middle fingers; gently release little fingers then insert them, from ^{above} ~~distal side~~, into middle finger loops, hook down ^{face} ~~ulnar~~ middle finger strings and release middle fingers.

$2\frac{3}{4}$ " space

There is an identical figure in the New Hebrides up to movement 5. "

Chant: "

Mwiteremaremao mwiteremaremao baedo baedo bwa A
 ta nangang ukwena ma dapiuer dapiuer dawok dawok
 dawadawok / - ← ^uintranslatable.

" Dickey 1928: 162-3.

(Crayfish)

← see Hambruch, No. 25, p. 365.

1. Double loop on little fingers.
2. Pass right thumb to left, ^{over} ~~distal to~~ left little finger loops, then pick up these loops from ^{the far} ~~ulnar and proximal~~ side and return.
3. Pass left thumb to right, ^{over} ~~distal to~~ left little finger loops, then pick up from ^{the far} ~~proximal~~ side, the right little finger loops and return.
4. Pass thumbs ^{under} ~~proximal to~~ little finger loops and return with both strings of these loops on back of thumbs.
5. Insert indices, from ^{above} ~~distal side~~, into thumb loops and pick up on their tips the ^{far} ~~ulnar~~ thumb strings.
6. Press middle fingers against indices to hold ^{far} ~~ulnar~~ index strings in place, turn left hand down and towards you and the figure appears.
7. A second player is asked to put something, or his fingers, into right and left index loops; all fingers except little fingers are released and the strings drawn tight, thus the fingers are caught.

$3 \frac{3}{4}$ " space

These is an identical figure in New Guinea. 12.

12 Landtmann 1914: 223.

~~See~~ Hambruch, No.7, p.352.

1. Opening A.
2. Release little fingers.
3. Pass little fingers ~~distal~~^{over} to index loops, insert into thumb loops from ~~distal~~^{above} side and transfer thumb loops to little fingers.
4. Pass thumbs ~~proximal~~^{under} to index loops, and little finger loops, return with both little finger strings, then insert into index loops from ~~proximal~~^{below} side; twist thumbs away, down, towards you and up, carrying with them ~~ulnar~~^{far} index strings, and release indices.
5. Insert thumbs, from ~~proximal~~^{below} side, into little finger loops and return with ~~radial~~^{near} little finger strings.
6. Caroline Extension.

3" space

although the final result of this figure is the same as the following figure Eu, the working is totally different. Two other methods are found in Australia.¹³

Cont follows on next page

Chant * (repeated several times):

Amen Biri o roeta.

The people of Biri are like birds.

← Biri was a mythical country in which the inhabitants had such big ears that they could fly with them.

¹³ Davidson 1941: 854; McCarthy 1960: 477.

1. Hold string between thumbs and indices the hands being about six inches apart; make an upright loop on this short string by bringing ~~left~~^{right} hand towards you and to the ~~right~~^{left}; insert indices, away from you, into small loop and thumbs, also away from you into large hanging loop; separate hands and turn them up to normal position with thumbs and indices well spread out.
2. Insert middle, ring, and little fingers of each hand, from ~~proximal~~^{below} side, into index loops. Close fingers over ~~radial~~^{near} dorsal strings and let the ~~ulnar~~^{far} dorsal string slip on to thumbs but do not release string from crook of middle, ring, and little fingers.
3. Caroline Extension.

(For illustration see previous figure Bire)



4. Release middle, ring, and little fingers. Release ~~radial~~ index strings from thumbs.
5. Repeat 2, 3 and 4.
6. Repeat 2 and 3. Bring left hand down and towards you; bring right hand ~~down~~^{up and} away from you.

3 $\frac{1}{4}$ " space

7. Return hands to normal position.
8. Rotate little fingers away from you and up, carrying with them ^{far} ~~ulnar~~ strings of loops held by middle, ring and little fingers; release middle and ring fingers and then release thumbs.
9. Pass thumbs ^{under} ~~proximal~~ to index loops and insert into little finger loops from ^{below} ~~proximal~~ side; rotate thumbs away from you, down, towards you and up, carrying with them ^{far} ~~ulnar~~ little finger strings; release little fingers.
10. Repeat 2 and 3.

3" space

There is an identical series in the Gilbert Islands.¹⁴

¹⁴ Maude 1958: 21-2 and 80.

15. ERUEN

Short String

(Castor oil fish)

Learnt from Aku

Hambruch, No.24, p.364, is identical with the second figure.

1. Insert thumbs into loop so that the ^{near}~~radial~~ thumb string is about six inches long, the rest of the loop hangs loosely down.
2. Pass left little finger to right and towards you, ^{over}~~distal~~ to the ~~radial~~ thumb string, pick up this string on back of little finger close to right thumb and return to left; pass right little finger to left and towards you, ~~distal~~ ^{over} right ~~radial~~ ^{near} thumb string, insert into left thumb loop from ~~proximal side~~ ^{below} and return to right. Draw hands apart until strings are taut.
3. Insert thumbs, from ^{below}~~proximal side~~, into little finger loops and return with ~~radial~~ ^{near} little finger strings.
4. Caroline Extension.

$\frac{3}{4}$ " space

(b) IKIBON

(A fish net)

5. Navaho thumbs with hanging loop.
6. Place tips of thumbs and indices together and allow index loops to slip on to thumbs.
7. Caroline Extension.

$\frac{3}{4}$ " space

(c) NO NAME

- 8. Release little fingers, then insert them, from ^{below}~~proximal~~ side, into index loops and release indices.
- 9. Caroline Extension.

$3\frac{1}{4}$ space

(d) NO NAME

- 10. Lay the figure flat and release indices and thumbs.
- 11. Insert thumbs into the figure at "a,a" and bring them up at "b,b".
Extend hands.
- 12. Insert thumbs, from ^{below}~~proximal~~ side, into little finger loops and return with ^{near}~~radial~~ little finger strings.

13. Caroline Extension but the right index picks up the ~~distal~~ ^{near} radial thumb string.
14. Release right thumb and work hands apart.

$3\frac{1}{4}$ " space

This series is identical with the Gilbertese "Kabaehae Baala" series; on Tikopia and ⁱⁿ New Caledonia and ~~the~~ the Torres Strait the fourth figure varies and in Queensland ~~the~~ Islands the series ends at the third figure. In northern New Guinea and ~~the~~ the Torres Strait Islands these figures come at the end of another series.¹⁵

¹⁵ Maude 1958: 111-14; Firth and Maude 1969: no. 24; Compton 1919: ~~111~~
Stanley 1926: 85;
227-8; Maude and Wedgwood 1967: 226-7; Maude 1967: no. 28 e-g.

Learnt from Mweiija and Simon ~~Q~~ Juanijo

~~See~~ Hambruch, No. 21, p.363; Etekerer (The pursuer). Although this figure has a similar name and chant it is, in fact, quite different. Unfortunately Hambruch's figure cannot be made from his description but he states that it results in a "W".

1. Double the loop and Opening A.
2. Pass thumbs ~~proximal to~~ ^{under} index loops, insert into little finger loops from ~~proximal side~~ ^{below}, twist thumbs away, down, towards you and up carrying ~~ulnar~~ ^{far} little finger strings with them; release little fingers.
3. Insert middle, ring and little fingers, from ~~proximal side~~ ^{below}, into index loops, hold down ~~radial~~ ^{near} index strings, then insert indices, from ~~distal side~~ ^{above}, into thumb loops, hook up ~~ulnar~~ ^{far} thumb strings away from you and release middle, ring and little fingers.

$3\frac{1}{4}$ " space

4. Insert little fingers, from ~~proximal side~~ ^{below}, into central diamond of figure, bend towards you over two double strings, then pass ~~proximal to radial~~ ^{under near} thumb strings which form base of figure, hook back these strings on back of little fingers and return to position releasing thumbs.

3 1/4 " space

5. Insert thumbs, from ^{below} ~~proximal~~ side, into index loops which have ^{near} ~~radial~~ strings running from hand to hand, return with these strings and release indices from all strings.
6. Insert indices, from ^{above} ~~distal~~ side, into little finger loops, hook ^{near} up ~~radial~~ little finger strings on tips of indices and stretch fingers widely apart.
7. Release thumbs and the loops jump.

3 1/4 " space

This series is found over a wide area. In the Tuamotu and Loyalty Islands the figures are identical. In New Caledonia with a variation, while in Tahiti only the extension of the third figure is different. The second figure is by-passed in the Torres Strait Islands and ~~in~~ Australia. In Fiji and ^{the New Hebrides} only the first two figures are found. ¹⁶

Chant; ♦

Ama nanga, nanga, Etegerer me Etogarita o, eba ron oano.

We come, come to Etegerer and Etogarita but the bones are broken.

Chant ♦ (from Hambruch):

Ama nana nana etekerir m' etigerir me etegeritau.

You come and come and pursue him and pursue him but he jumps to
the side / (at the last word the thumb lets go ^{and} of the loops
unravel to the opening Position 1). ↗

Epa ran o ano. Where are his bones?

figure from Libu;

¹⁶ unpublished MS.
Emory and Maude ~~Journal~~ no. 28; Maude: unpublished
Compton 1919: 223-4; Handy 1925: 83-4; Laade 1967: no. 4;
Hornell 1927: 47-8; Dickey 1928: 163; Haddon 1918: 134-5.

17. EMOR I

Long String

(Flying fish)

{Learnt from Dube}

learnt from

Synonym: Ngamungama (multiplication), Ijauwe, ~~which~~ is the same figure with a different opening, (see Note 1 below).

See also Hambruch, No. 1, p. 347; Emor, ^{This} ~~which~~ is again the same figure with yet another opening, (see Note 2 below).

1. Murray Opening.
2. Insert little fingers, from ~~distal side~~ ^{above}, into ~~distal~~ ^{upper} index loops and transfer ~~distal~~ ^{upper} loops to little fingers.
3. Transfer index loops to thumbs; insert indices, from ~~distal side~~ ^{above}, into thumb loops and transfer thumb loops to indices.
4. Pass thumbs ~~proximal~~ ^{under} to index and little finger loops and return with both little finger strings.
5. Insert thumbs, from ~~proximal side~~ ^{below}, into index loops, twist away, down, towards you and up carrying with them the ~~inner~~ ^{far} index strings; release indices.
6. Insert thumbs, from ~~proximal side~~ ^{below}, into little finger loops and return with ~~radial~~ ^{near} little finger strings.
7. Caroline Extension; this makes two diamonds.
8. Release thumbs and repeat movements 4, 5 and 6 followed by Caroline Extension; each repetition adds two more diamonds and may be repeated as many times as the string permits or the performer desires. To unravel release indices.

2 1/2" space

Similar figures are found in Fiji, New Caledonia, Papua and the Ellice Islands. The opening moves and the unravelling vary but the technique for increasing the number of diamonds is the same.¹⁷

Note 1. Ngamungama opening: ●

1. Opening A.
2. Release thumbs, then pass them ^{under} ~~proximal~~ to all strings and return to position with ^{far} ~~ulnar~~ and ^{near} ~~radial~~ little finger strings and ^{far} ~~ulnar~~ index strings; release indices.
3. Twist thumbs away, down, towards you and up in their own loops.
4. Perform 6, 7 and 8 of Emor I.

Note 2. Hambruch's opening: ●

1. Position 1.
2. Twist ^{near} ~~radial~~ thumb string once round right thumb, release left thumb then insert, from ^{below,} ~~proximal~~ side into both loops on right thumb and extend hands.
3. With indices pick up ^{far} ~~ulnar~~ thumb strings from ^{below} ~~proximal~~ side and release thumbs.
4. Continue from movement ⁴ ~~of~~ ⁸ Emor I.

¹⁷ Hoemell 1927: 34-5; Compton 1919: 225; Haddon 1930: 78-9; Koch n.d.: "Kalupe".

18. NGAN

Short String

(Two breakers)

{Learnt from Aku}

1. Position 1 with string doubled.
2. Pass indices away from you ~~proximal to ulnar~~ ^{under far} little finger string, hook up this string on back of indices and return to position.
3. Pass thumbs ~~distal to radial~~ ^{over near} index strings, insert from ~~proximal~~ ^{below} ~~side~~ into little finger loops and return with ~~ulnar~~ ^{far} little finger strings.
4. Navaho thumbs.
5. Keeping strings taut, the fingers and thumbs are alternately spread wide and closed up, the hands being brought together and separated by this action. This was described as a child's figure.

3 1/4" space

This figure has been recorded from the Gilbert Islands, New Zealand, ^{the} Marquesas and Tuamotu Islands, and Hawaii.¹⁸

¹⁸ Maude 1958:153; Andersen 1927:12-13; Handy 1925:44; Emory and Maude unpublished ms: 70.44; Dickey 1928:119-20.

EIKODOWA

19. ~~EIKODOWA~~

Short String

(The name of a woman)

Learnt from Simon ~~de~~ Quarijo

1. Insert thumbs only into loop.
2. Bring little fingers towards you ^{under} ~~proximal~~ to thumb loops and return to position with both thumb strings.
3. Insert indices behind opposite palmar string as in Opening A.
4. Insert thumbs, from ^{below} ~~proximal side~~, into index loops, Navaho thumb loops and release indices. Extend hands to pull knot tight.
5. Release left hand then take hold of right little finger loops and release right hand.
6. Holding loop in left hand insert right hand into loop and as you chant make a series of chopping movements until the loop breaks open.

$3\frac{3}{4}$ " space

This figure is identical with the Gilbertese "Bo Kabenga" and the Tikopia "Fetaka". 19

Chant: 4

Amang tuwiten taide aeo mwimwi. Ama widu me eo widu
Ekodowa bwe eong bwe emaro. Awidu.

We are going to chop down rubber trees. We come back
but Ekodowa does not come for she is crying because she
is thirsty. I come.

← During times of drought the bark of one kind of tree was
cooked and eaten. On one occasion Ekodowa would not return
home with the rest of the people because they gave her nothing
to drink.

¹⁹ Maude 1958: 147-8; Firth and Maude 1969: 70.52.

(Two robbers)

{Learnt from Dube}

~~See also~~ Hambruch, No. 26, pp. 365, 6. Hambruch's construction appears to be almost identical, though his description is not quite clear.

1. Position 1 on left hand with string doubled.
2. Insert right hand, from ~~proximal~~^{below} side, into loop close to left hand, pull down palmar string with four fingers to full extent returning to right ~~proximal~~^{below} to left ~~radial~~^{near} thumb strings; bring right hand over to left allowing strings to pass between thumb and index, ring finger and little finger of left hand and drop right hand strings at back of left hand.
3. Insert right index, from ~~distal~~^{above} side, into left little finger loop and pull strings out about two inches; likewise insert right thumb, from ~~distal~~^{above} side, into left thumb loop and draw strings out; pull strings taut.
4. Insert right middle, ring and little fingers into index loops beside index, then bring all four fingers towards you through thumb loop and release right thumb.
5. Left ~~radial~~^{near} thumb strings and ~~ulnar~~^{far} little finger strings lie beneath right little finger; pull these strings to the right until two little loops disappear between left hand fingers on to back of left hand, these are the robbers.

$3\frac{1}{2}$ inch space.

This figure is known in New Caledonia as "Two Daphan Boys".²⁰
²⁰ Maude: unpublished figure.

21. DITO DITA

Short String

(Twins' names)

Learnt from Degane

See Hambruch, No. 22, pp. 363-4; Titsin (The mother and the twins), which is identical.

1. Position 1; with left hand grasp right ^{near} radial thumb string and remove string from right hand; replace string on right hand in Position 1 by inserting first thumb and then little finger towards you into loop hanging from left hand. Complete Opening A.
2. Release thumbs then pass them, from ^{above} ~~distal~~ side, through index loops, insert into little finger loops from ^{below} ~~proximal~~ side and return with ^{near} ~~radial~~ little finger strings.
3. Release indices then insert them, from ^{above} ~~distal~~ side, into thumb loops, pick up ^{near} ~~radial~~ thumb strings and release thumbs.
4. To work figure pull ^{near} ~~radial~~ index strings towards centre with thumbs and indices until loops meet then pull strings away from centre to open them out again.

3 " space

This is almost identical with the Ellice Islands figure
~~This is said to represent two babies going to their mother's~~ "Tauavanga"

breast.

[Handwritten signature]

This is said to represent two babies going to their mother's breast.

Chant (from Hambruch):

Enuauuen titsin, bue etuuin,
Two little fellows get ready

O kimama, O kimama O!

To drink milk, to drink milk, oho!

Eo tuet titsin ion, bue ebaramⁿ a kuom

The one he cannot get there, and now

in okimama O!

he does not get milk any more!

Titsimen kare niⁿ.

The little fellow is sad and cries.

in dent
chant

²¹
Kock n.d.

28. EMOR II

Long String

• (Flying fish)

{Learnt from Etibaa}

1. Make a small loop in the large loop, passing right string over left string, and hold strings where they cross between teeth. Insert hands, away from you, into larger hanging loop, then turn hands with a circular movement, outward, downward and upward on either side of strings of large loop. Insert little fingers from below into small hanging loop and release strings from mouth.
2. Transfer wrist loops to thumbs.
3. Insert thumbs, from ^{below} ~~proximal side~~, into little finger loops and return with ^{near} ~~radial~~ little finger strings.
4. Caroline Extension.

$2\frac{3}{4}$ " space

(6)
~~combination~~ ERU (fish)

5. First player, A, lowers his hands until figure is in a horizontal position. Second player, B, inserts little fingers, from

above, into triangles formed by ^{far} ~~ulnar~~ index strings and ^{near} ~~radial~~ thumb strings and picks up ^{upper near} ~~distal radial~~ thumb strings; he then inserts thumbs, also from above, into diamonds nearest to thumbs of A and picks up ^{lower near} ~~proximal radial~~ thumb strings. A releases his hands.

- 6. B inserts thumbs, from ^{below} ~~proximal side~~, into little finger loops and returns with ^{near} ~~radial~~ little finger strings.
- 7. Caroline Extension.

2 $\frac{3}{4}$ " space

(c)
~~continuation~~ NANATAKIBOE (legs of the curlew)

- 8. B keeps his hands in an upright position. A inserts little fingers into the figure ^{under far} ~~proximal to ulnar~~ index strings at the point where ^{near} ~~radial~~ thumb strings first cross ^{far} ~~ulnar~~ index strings thus holding between little and ring finger both ^{near} ~~radial~~ thumb strings and ^{far} ~~ulnar~~ index strings; he then inserts thumbs, towards one another, behind outer arms of the "W" and returns, ~~proximal to~~ ^{under} ~~ulnar~~ ^{far} index string, with these outer arms on their backs; B releases

his hands.

9. A performs Caroline Extension.

$2 \frac{3}{4}$ " space

(d)

~~Continuation~~ (name not known)

10. A keeps his hands in an upright position. B inserts little fingers into figure between ~~radial~~^{near} thumb strings and ~~ulnar~~^{far} little finger strings which form base of figure; with each little finger he hooks up the two ~~radial~~^{near} thumb strings, then raises his hands above upper horizontal string of figure and picks up this string with little fingers allowing ~~radial~~^{near} thumb strings to slip off; then he inserts his thumbs, towards A, into figure and picks up ~~ulnar~~^{far} little finger strings. A releases his hands.
11. B inserts thumbs, from ~~proximal side~~^{below}, into little finger loops and returns with ~~radial~~^{near} little finger strings; Caroline Extension.

2 $\frac{3}{4}$ " space

(e)

~~Continuation~~ EDANGO (dried pandanus preserve)

12. A arranges figure so that there are six diamonds. B lowers his hands and A, standing at B's left hand, inserts his little fingers, from ~~distal side~~, ^{above} into the triangles at each side of the first diamond and close to B's left hand; into the next pair of triangles he inserts his thumbs, also from ~~distal side~~, ^{above}; he pushes his thumbs onwards, ~~proximal to~~ ^{under} the intermediate diamond and up again into the third pair of triangles; his little fingers he inserts, from ~~proximal side~~, ^{below} into the fourth pair of triangles and B releases his hands. A works figure until loose string is pulled into figure.

2 $\frac{3}{4}$ " space

(B)

~~Continuation~~ (name not known)

- 13. Keeping the figure extended A presents to B the back of his right hand; B passes middle, ring and little fingers, from ~~proximal~~ below, ~~side~~ into A's right little finger and thumb loops and lifts these loops off A's hand.
- 14. The figure consists of an upper and lower layer of strings; A releases right hand, B releases left hand and each picks up with his free hand the loop which belongs to the upper layer of strings and opens up the figure.

2 $\frac{3}{4}$ inch space.

These figures comprise parts of two series well-known in the Gilbert Islands as "Ha Ubwebwe" and "Te Taba". The first figure however, is made by a slightly different technique, ^{to "Na Ubwebwe" and is} identical with the Ellice "Tungutu" (also shown me by Solomon Islanders). Variant constructions are found in other parts of the Pacific.

The movements for the two following figures

are identical with the 2nd objective series, while
~~but the fourth is a variation not seen~~
~~elsewhere.~~

The fourth pattern, Edango, is a
corruption of the "Te Taba"
series, ~~always~~ made from a three diamond
figure similar to the last pattern but
with more twists in it.²²

22. Koch n.d.; Maude 1958: 12-16, 139-41; Jayne 1906:
275; Faith and Maude 1969: no. 51; Hornell 1927: 52-14;
Maude and Wedgwood 1967: 216-18; Handy 1925: 44-6.

23. EDU

Long String

(Shuttle)

Learnt from Ijanwe

1. Double the loop and perform Opening A.
2. Insert thumbs, from ^{above} ~~distal side~~, into index loops and hold down ^{near} ~~radial~~ index strings.
3. Insert indices, from ^{above} ~~distal side~~, into little finger loops, hook up ^{near} ~~radial~~ little finger strings and ^{far} ~~ulnar~~ index strings, then still pointing down bring towards you ^{over} ~~distal~~ to all remaining strings, hook up ^{near} ~~radial~~ thumb strings away from you and straighten indices; pass thumbs ^{index} ~~proximal~~ ^{far} ~~to ulnar~~ little finger strings, hook them up on back of thumbs and return; release little fingers; transfer ^{upper} ~~distal~~ index loops to thumbs, insert little fingers, from ^{above} ~~distal side~~, into ^{upper} ~~distal~~ thumb loops and transfer ^{upper} ~~distal~~ loops to little fingers; release index loops.

3 11 space

24. IBI~~IA~~ I

Short String

(Two inland lagoon fish)

{Learnt from Ijauwe}

1. Opening A.
2. Twist index loops ~~in ulnar direction~~ away from you.
3. Pass thumbs ~~distal~~ ^{over} to index loops, insert into little finger loops from ~~proximal~~ ^{below} side and return with ~~radial~~ ^{near} little finger strings.
4. Insert indices, from ~~proximal~~ ^{below} side, into thumb loops, return with ~~ulnar~~ ^{far} thumb strings and release thumbs.
5. Pass thumbs, from ~~proximal~~ ^{below} side, through ~~proximal~~ ^{lower} index loops, ~~proximal~~ ^{under} to little finger loops and return with ~~ulnar~~ ^{far} little finger strings; release little fingers.
6. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to index loops, insert into ~~distal~~ ^{upper} thumb loops from ~~distal~~ ^{above} side, with backs of little fingers pick up ~~distal~~ ^{upper near} radial thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.
7. Release indices.
8. Insert indices, from ~~distal~~ ^{above} side, into thumb loops and release thumbs.
9. Pass thumbs ~~proximal~~ ^{over} to index loops, insert into little finger loops from ~~proximal~~ ^{below} side, then into index loops also from ~~proximal~~ ^{below} side and release indices.
10. Caroline Extension.

2 3/4 " space

(Two inland Lagoon fish)

← See Hambruch, No. 6, pp. 352 and ~~357~~ 170.12, Temaraua ma an kiben, p. 357.

Synonym: ~~Temaraua mam an kiben (Temaraua and his bird net).~~

1. Nauru Opening I.
2. Pass thumbs ~~distal to~~ ^{over} index loops, insert into middle finger loops from ~~proximal side~~ ^{below} and return with ~~radial~~ ^{near} middle finger string.
3. Insert indices, from ~~proximal side~~ ^{below}, into thumb loops, return with ~~linear~~ ^{far} thumb strings and release thumbs.
4. Pass thumbs, from ~~distal side~~ ^{above}, through ~~proximal~~ ^{lower} index loops, ~~proximal to~~ ^{under} all other strings, return with ~~linear~~ ^{far} little finger strings and release little fingers.
5. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to middle and index loops, insert into ~~distal~~ ^{upper} thumb loops from ~~distal side~~ ^{above}, with backs of little fingers pick up ~~distal~~ ^{upper} ~~radial~~ ^{near} thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.
6. Release indices and middle fingers but do not pull taut.
7. Insert indices, from ~~distal side~~ ^{above}, into thumb loops, return with ~~radial~~ ^{near} thumb strings and release thumbs.
8. Pass thumbs ~~proximal to~~ ^{under} index loops, insert into little finger loops from ~~proximal side~~ ^{below}, return with ~~radial~~ ^{near} little finger

strings, then insert into index loops, also from ~~proximal~~ *below*
~~side~~ and transfer index loops to thumbs.

9. Caroline Extension.

3/4 inch space

Chant ♯ (From Hambruch):

Ibia ar-omin, ibia aromin,
Two lagoon fish, two lagoon fish,
Arake, arake,
Both fight, both fight,
Ma ar tik mereren. (mereren)
And make it up again.

(The house)

See Hambruch, No.17, p.360.

1. Opening A.
2. Twist little finger loops *in ulnar direction away from you*
3. Pass thumbs ~~distal to~~ ^{over} index loops, insert into little finger loops from ~~proximal side~~ ^{below} and return with ~~radial~~ ^{near} little finger strings.
4. Insert indices, from ~~proximal side~~ ^{below}, into thumb loops, return with ~~ulnar~~ ^{pal} thumb strings and release thumbs.
5. Pass thumbs, from ~~distal side~~ ^{above}, through ~~proximal~~ ^{lower} index loops, ~~proximal to~~ ^{under} all other strings, return with ~~ulnar~~ ^{pal} little finger strings and release little fingers.
6. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to index loops, insert into ~~distal~~ ^{upper} thumb loops from ~~distal~~ ^{above} side, with backs of little fingers pick up ~~distal radial~~ ^{upper near} thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.
7. Release indices.
8. Insert indices, from ~~distal side~~ ^{above}, into thumb loops and transfer thumb loops to indices.
9. Pass thumbs ~~proximal to~~ ^{under} index loops, insert into little finger loops from ~~proximal side~~ ^{below}, return with ~~radial~~ ^{near} little finger strings then insert into index loops also from ~~proximal side~~ ^{below} and release indices.

10. Caroline Extension.

2 1/2" space

1. Opening A.

2. Insert indices, from ^{above} ~~distal side~~, into little finger loops, pick up ^{near} ~~radial~~ little finger strings and ^{near} ~~ulnar~~ index strings ^{far} (allowing ^{near} ~~radial~~ index strings to slip over index knuckles) then with indices pointing down, bring towards you and insert into thumb loops also from ~~distal side~~; turn indices towards you and up, picking up ^{above} ~~radial~~ thumb strings, and release ^{near} thumbs.

3. Insert thumbs, from ^{below} ~~proximal side~~, into index loops (other than the string passing to little fingers) and release indices from all strings.

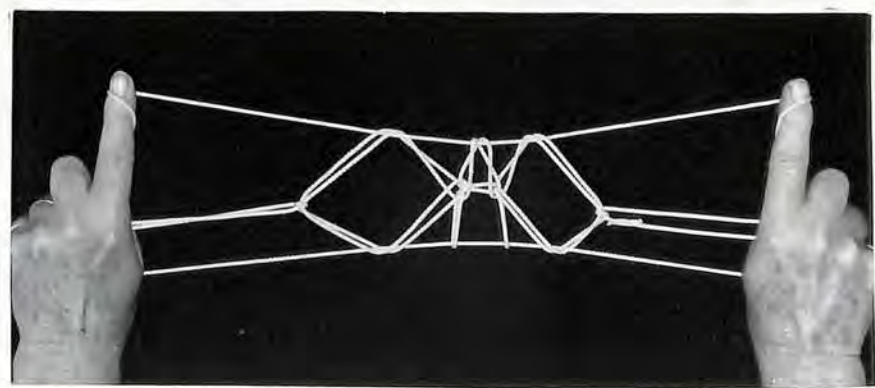
4. Insert indices, from ^{above} ~~distal side~~, into little finger loops, pick up ^{near} ~~radial~~ little finger strings and, with indices pointing down, bring towards you ~~distal to~~ thumb loops, hook ^{over} up ^{near} ~~radial~~ thumb strings away from you and straighten indices; bend thumbs down over their ~~radial~~ strings, thus hooking ^{near} them down, pass them away from you, ~~proximal to~~ ^{under} ~~ulnar~~ little finger string, straighten thumbs and return with ^{far} ~~ulnar~~ little finger string; release little fingers.

5. Insert little fingers, from ^{above} ~~distal side~~, into index loops and transfer these loops to little fingers.

6. Insert indices, from ^{above} ~~distal side~~, into thumb loops, pick up ^{near} ~~radial~~ thumb strings and transfer thumb loops to indices.

7. Pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger loops from ^{below} ~~proximal side~~, then into index loops also from ^{below} ~~proximal side~~ and release indices.

8. Caroline Extension.



(A proud woman)

(A proud woman)

See Hambruch, No. 16, p. 359.

1. Opening A.
2. Exchange index loops, left over right.
3. Twist index loops ~~in ulnar direction~~ away from you.
4. Pass thumbs, from ~~distal side~~^{above}, through index loops, insert into little finger loops from ~~proximal side~~^{below} and return with ~~radial~~^{near} little finger strings.
5. Insert indices, from ~~proximal side~~^{below}, into thumb loops, return with ~~ulnar~~^{pal} thumb strings and release thumbs.
6. Pass thumbs, from ~~distal side~~^{above}, through ~~proximal~~^{lower} index loops, ~~proximal to~~^{under} all other strings, return with ~~ulnar~~^{pal} little finger strings and release little fingers.
7. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal~~^{above} over to index loops, insert into ~~distal~~^{upper} thumb loops from ~~distal side~~^{above}, with backs of little fingers pick up ~~distal radial~~^{upper near} thumb strings and return to position releasing thumbs from ~~distal~~^{upper} loops.
8. Release indices.
9. Insert indices, from ~~distal side~~^{above}, into thumb loops and transfer thumb loops to indices.
10. Pass thumbs ~~proximal to~~^{under} index loops, insert into little finger loops from ~~proximal side~~^{below}, return with ~~radial~~^{near} little finger

strings then insert into index loops also from ^{below} ~~proximal~~ side
and release indices.

11. Caroline Extension.

3" space

29. ERAKE ME ANA KIRI I
(Erake and her ^{stool} dog)

Short String

1. Opening A.
2. Insert left thumb, from ^{above} ~~distal~~ side, into left index loop and return with ^{pal} ~~ulnar~~ index string.
3. Pass right thumb ^{over} ~~distal~~ to right index loop, insert into little finger loop from ^{below} ~~proximal~~ side and return with ^{near} ~~radial~~ little finger string.
4. Insert indices, from ^{below} ~~proximal~~ side, into thumb loops, return with ^{pal} ~~ulnar~~ thumb strings and release thumbs.
5. Pass thumbs, from ^{above} ~~distal~~ side, through ^{lower} ~~proximal~~ index loops, ^{under} ~~proximal~~ to little finger loops, return with ^{pal} ~~ulnar~~ little finger strings and release little fingers.
6. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ~~distal~~ ^{over} to index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above} ~~distal~~ side, with backs of little fingers pick up ^{upper} ~~distal~~ ^{near} radial thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
7. Insert indices, from ^{above} ~~distal~~ side, into thumb loops and transfer these loops to indices.
8. Pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger loops from ^{below} ~~proximal~~ side, return with ^{near} ~~radial~~ little finger strings ^{then} and insert into ^{upper} index loops also from ^{below} ~~proximal~~ side; release indices, from both loops.

9. Caroline Extension

2 $\frac{3}{4}$ " space.

30. ERAKE
~~ERAGE~~ ME AN KIRI II

Short
~~Long~~ String

~~Erage~~ Erake
(Erage and her stool)

(Learnt from Dube)

1. Opening A.
2. Pass thumbs ^{over} ~~distal~~ to index loops, insert into little finger loops from ^{below} ~~proximal~~ side and return with ^{near} ~~radial~~ little finger strings.
3. Insert indices, from ^{below} ~~proximal~~ side, into thumb loops, return with ^{far} ~~ulnar~~ thumb strings and release thumbs.
4. Pass thumbs, from ^{above} ~~distal~~ side, through ^{lower} ~~proximal~~ index loops, ^{under} ~~proximal~~ to little finger loops and return with ^{far} ~~ulnar~~ little finger strings; release little fingers.
5. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ^{over} ~~distal~~ to index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above} ~~distal~~ side, with backs of little fingers pick up ^{upper near} ~~distal radial~~ thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
6. Repeat ~~movements~~ 2, 3, 4 and 5.
7. Eongatubabo.

2 1/2 " space

(Black turtle)

{Learnt from Ijauwe}

1. Opening A.
2. Bend indices away from you, ^{over} ~~distal~~ to little finger loops then ^{under} ~~proximal~~ to little finger and index loops and insert into thumb loops from ^{above} ~~distal~~ side; return to position with ^{far} ~~ulnar~~ thumb strings and release thumbs.
3. Pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger loops from ^{below} ~~proximal~~ side then return to ^{far} ~~ulnar~~ side of indices and press ^{near} ~~radial~~ little finger string^s and both ^{far} ~~ulnar~~ index strings against palmar side of indices.
4. Twist indices away, down within little finger loops, towards you ^{under} ~~proximal~~ ^{near} ~~radial~~ thumb strings and up releasing thumbs.
5. Insert thumbs, from ^{below} ~~proximal~~ side, into two ^{upper} ~~distal~~ index loops and release little fingers.
6. Bring little fingers towards you, ^{under} ~~proximal~~ ^{far} ~~ulnar~~ index strings then hook back the two ^{far} ~~ulnar~~ index strings which run to base of figure; release indices.
7. Caroline Extension.

~~Chant~~~~Daonae donae Dedabage Dedabage 0.~~~~This is Daon, this is Daon,~~

3 inch space

Chant: #

Daonae, **D**aonae, Dedabage, **D**edabage O.

This is Daon, this is **D**aon,

This is Dedabage, this is Dedabage.

(Crayfish)

{Learnt from Degane}

154 please copy from Eruen, next page

- 1. ~~Perform 1 to 4 of Eruen.~~
- 5 2. Release thumbs.
- 6 3. Exchange index loops, right index loop going through left ~~index~~ loop.
- 7 4. Pass thumbs ~~proximal to~~ ^{under} index loops, insert into little finger loops from ~~proximal side~~ ^{below}, return with ~~radial~~ ^{near} little finger strings then insert thumbs into index loops also from ~~proximal side~~ ^{below} and release indices.
- 8 5. Caroline Extension.

3" space

~~ERUEN~~

Short String

(Castor oil fish)

(Learnt from Aku)

See also Hambruch, No. 24, p. 364.

1. Insert thumbs into loop so that the ^{near} radial thumb string is about six inches long, the rest of the loop hangs loosely down.

hangs

2. Pass ^{right} left little finger to ^{left} right and toward you, ^{over} ~~distal~~ to the ^{near} radial thumb string, pick this string up on its back close to ^{left} right thumb and return to ^{right} left; pass ^{left} right little finger to ^{right} left and towards you, ^{over} ~~distal~~ to ^{left} right ^{near} radial thumb string, insert into ^{right} left thumb loop from ^{below} ~~proximal~~ side and return to ^{left} right. Draw hands apart until strings are taut.

3. Insert thumbs, from ^{below} ~~proximal~~ side, into little finger loops and return with ^{near} radial little finger strings.

4. Caroline Extension.

~~IKIBON~~

(A fish net)

(Antares)

{Learnt from Ijauwe}

1. Opening A.
2. ~~Pass right hand to left, distal to all strings,~~ ^{Bring hands together then} insert right little finger from ~~ulnar and proximal side~~ ^{the far side and from below} into left little finger loop, draw hands slightly apart, release left little finger and then insert, ^{The far side and from below} from ~~ulnar and proximal side~~ into ~~right~~ ^{both} little finger loops and draw hands apart.
3. Insert thumbs, from ~~distal side~~ ^{above}, into index loops and return with ~~ulnar~~ ^{far} index strings.
4. Insert indices, from ~~proximal side~~ ^{below}, into thumb loops, pick up ~~ulnar~~ ^{far} thumb strings and release thumbs.
5. Pass thumbs, from ~~distal side~~ ^{above}, through ~~proximal~~ ^{lower} index loops, ~~proximal~~ ^{under} to little finger loops and return with ~~ulnar~~ ^{far} little finger strings; release little fingers.
6. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{above} over ~~ulnar~~ ^{upper} index loops, insert into ~~distal~~ ^{above} thumb loops from ~~distal side~~, with backs of little fingers pick up ~~distal radial~~ ^{upper near} thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.
7. Release indices.
8. Twist thumb loops ~~in radial direction~~ ^{in radial direction} towards you.
9. Caroline Extension with near thumb strings.

2 $\frac{3}{4}$ " space.

34. IKIBONG ROR

Short String

(A net for catching noddies)

Learnt from Ijauwe

1. Opening A.
2. Insert indices, from ^{below} ~~proximal side~~, into little finger loops and ^{with near little finger strings,} return then insert into thumb loops from ^{above} ~~distal side~~, pick up ^{near} ~~radial~~ thumb strings and release thumbs.
3. Pass thumbs, from ^{below} ~~proximal side~~, through ^{lower} ~~proximal~~ index loops, grasp ^{upper far} ~~distal ulnar~~ index strings between thumbs and indices, twist indices away from you, down, towards you and up again, through ^{lower} ~~proximal~~ loops which fall off.
4. Draw hands apart until "sun" appears in centre; put string held between right thumb and index into mouth; release right little finger; insert right hand towards you into centre of "sun", turn hand away from you and up so that it enters left little finger loop from ^{below} ~~proximal side~~, with right little finger hook up left ^{far} ~~ulnar~~ little finger string and return through "sun". Insert right thumb, from ^{below} ~~proximal side~~ into mouth loop and release string from mouth. Allow string held between left thumb and index to slip on to left thumb.
5. Insert indices, from ^{above} ~~distal side~~, into thumb loops and transfer loops to indices. Pass thumbs ^{under} ~~proximal to~~ index loops and insert

into little finger loops from ^{below}~~proximal side~~, return and insert
into index loops also from ^{below}~~proximal side~~ and release indices.

6. Caroline Extension.

$2 \frac{3}{4}$ " space

351 GIREDA ME AN IBOG

Short String

(Gireda and his well)

Learnt from Dube

1. Opening A.
2. Pass thumbs ~~distal~~^{over} to index loops, insert into little finger loops from ~~proximal~~^{below} side and return with ~~radial~~^{near} little finger strings.
3. Insert indices, from ~~proximal~~^{below} side, into thumb loops, return with ~~ulnar~~^{far} thumb strings and release thumbs.
4. Pass thumbs, from ~~distal~~^{above} side, through ~~proximal~~^{lower} index loops, ~~under~~^{far} ~~proximal~~ to little finger loops and return with ~~ulnar~~ little finger strings; release little fingers.
5. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal~~^{over} to index loops, insert into ~~distal~~^{upper} thumb loops from ~~distal~~^{above} side, with backs of little fingers pick up ~~distal~~^{upper near} radial thumb strings and return to position releasing thumbs from ~~distal~~^{upper} loops.
6. Release indices but do not extend hands.
7. Take right ~~radial~~^{near} thumb string between teeth and release right hand; insert right hand towards you into centre of "sun", turn hand away from you and up so that it enters left little finger loop from ~~proximal~~^{below} side; with right little finger hook up left ~~ulnar~~^{far} little finger string from ~~ulnar~~^{far} side and return through "sun". Insert right thumb, from ~~proximal~~^{below} side, into mouth loop and release string from mouth.

- 8. Insert indices, from ^{above} ~~distal side~~, into thumb loops, return with ^{near} ~~radial~~ thumb strings and release thumbs.
- 9. Pass thumbs ^{under} ~~proximal to~~ index loops, insert into little finger loops from ^{below} ~~proximal side~~, return with ^{near} ~~radial~~ little finger strings and ^{below} insert into index loops also from ~~proximal side~~; release indices.
- 10. Caroline Extension.,

3 inch space.

This was said to be one of the oldest Nauruan figures.

36. AMEN RUCAO

Short String

(Two dancers)

{Learnt from Airei}

1. Position 1, ~~on right hand~~,
2. Hold strings, close to right hand, with left hand and twist right thumb and little finger once round their respective outside string.
3. Put tips of right thumb and little finger together and pull palmar string over them; separate thumb and little finger.
4. With left hand remove right thumb loop and turning it away from you put it over right little finger; remove right ~~proximal~~ *lower* little finger loop by grasping ~~ulnar~~ *far* little finger string and lifting it over ~~distal~~ *upper* loop, turn over towards you and place over right thumb.
5. With left hand take right ~~radial~~ *near* thumb string, after it has passed through loop on palm, and put it over right little finger; likewise take right ~~ulnar~~ *far* little finger string and put over thumb; now remove ~~proximal~~ *lower* little finger and thumb loops.
6. Repeat 1, 2, 3, 4 and 5 with other hand.
7. Push right and left hand loops to centre of figure.
8. Insert indices, from ~~distal side~~ *above*, into thumb loops and transfer thumb loops to indices; pass thumbs ~~proximal~~ *under* to index loops, insert into little finger loops from ~~proximal side~~ *below*, return with

58

^{near}
radial little finger strings then insert thumbs, from ^{lower} ~~proximal~~
side into index loops and release indices.

9. Caroline Extension.

3 " space

Chant:

Akamwarage bwe deide daberatabugatage urura abai abai urur
eperia me pa atarai abau ewa e mate e mate Makin O, - ~~Untranslatable~~.

(Flying fish hooks)

{Learnt from Mweija}

1. Position 1.
2. Insert right hand, from ^{near side and from below,} ~~radial and proximal side,~~ into loop, pull down left palmar string, bring towards you ^{under} ~~proximal to~~ ^{near} ~~radial~~ thumb string, give it half a twist clockwise and put over left little finger; insert right index, from ^{above} ~~distal side,~~ through ^{upper} ~~distal~~ little finger loop, lift off proximal loop, release little finger and replace original loop; with right hand remove left thumb loop, turn it over away from you and replace it, twice.
3. Repeat 2 with other hand, ^{making the half twist anti-clockwise.}
4. Work little loops to centre of figure
5. Insert indices, from ^{above} ~~distal side,~~ into thumb loops and transfer thumb loops to indices. Pass thumbs ^{under} ~~proximal to~~ index loops, insert into little finger loops from ^{below} ~~proximal side,~~ return with ^{near} ~~radial~~ little finger strings, then insert into index loops, also from ^{below} ~~proximal side,~~ and release indices.
6. Caroline Extension.

3" space

38. EIJORORO ME EARORO

Short String

(Onomatopoeic)

{Learnt from Ijauwe}

1. Opening A. Strings must lie loosely between hands throughout the working of this figure.
2. Pass thumbs ~~proximal~~^{under} to index loops, insert into little finger loops from ~~proximal~~^{below} side and return with ~~radial~~^{near} little finger strings.
3. Navaho thumbs.
4. Release little fingers and transfer index loops to little fingers.
5. Insert indices, from ~~distal~~^{above} side, into thumb loops and release thumbs.
6. Pass thumbs ~~proximal~~^{under} to index loops, insert into little finger loops from ~~proximal~~^{below} side, then insert into index loops, also from ~~proximal~~^{below} side, and release indices.
7. Caroline Extension with both ~~radial~~^{near} thumb strings instead of ~~ulnar~~ far thumb strings. Arrange figure.

Illustration 3 1/4" space

Note:— ~~This was said to be a very old figure.~~

Chant: †

Eijororo me Earoro, Eijororo me Earoro, denaroro,
denaroro, duro / ← ^uUntranslatable?.

← This was said to be a very old figure.

(The coconut palm)

← See Hambruch, No.23, p.364.

1. Opening A.
2. ~~Draw~~ ^{Throw near} the ~~radial~~ thumb string away from you, ~~distal~~ ^{over} to all other strings, and hook over toe, or a second player takes ~~radial~~ ^{it} thumb string and holds it.
3. Exchange little finger loops, left over right, likewise exchange index loops and thumb loops.
4. ~~Radial thumb~~ ^{Toe} loop (the trunk) is pulled tight making the crossing points, where the loops of right and left hand were exchanged, unite at one point - this makes the palm.

3 1/2" space

40. E BOK EN ATUBUIDURA

Short String

(The well of Atubuidura)

←
 See Hambruch, No.27, p.366.

1. Two players take part each inserting both hands into loop.
with both hands,
2. A₂ takes B₁'s dorsal string between B₁'s two hands and draws it towards himself; B₂ likewise takes A₁'s dorsal string and draws it towards himself.
3. A₁ and B₁ bend their hands down so that their dorsal (or wrist) strings fall off and the strings are pulled taut evenly.
 This forms a quadrangle in centre of figure.
4. A third player takes hold of the inner parallel strings of the quadrangle (i.e. the ^{far}~~inner~~ little finger strings which cross the ^{near}~~radial~~ index strings) and draws them downwards. This makes a figure like a funnel - the well.

$3\frac{1}{2}$ inch space

← See Hambruch, No.14, p.358.

1. Opening A.
2. Exchange index loops, left over right.
3. Pass right thumb and index, from ^{above} ~~distal~~ side, through left index loop, remove left thumb loop, bring up through index loop and replace on thumb.
4. Similarly pass right thumb and index, from ^{above} ~~distal~~ side, through left index loop, remove left little finger loop, bring up through index loop and replace on little finger.
5. Eongatubabo.

3" space

If movements 3 and 4 are repeated with the other hand the result will be a symmetrical figure of three diamonds.

3" space

photo here also

42. MEJOA

Short String

(The star Atair)

← See Hambruch, No.19, p.361.

1. Opening A.
2. Pass thumbs, from ~~distal side~~^{above}, through index loops, insert into little finger loops from ~~proximal side~~^{below} and return with ~~radial~~^{near} little finger strings.
3. Insert indices, from ~~proximal side~~^{below}, into thumb loops, return with ~~ulnar~~^{far} thumb strings and release thumbs.
4. Pass thumbs, from ~~distal side~~^{above}, through ~~proximal~~^{lower} index loops, ~~proximal~~^{under} to all remaining strings, return with ~~ulnar~~^{far} little finger strings and release little fingers.
5. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal~~^{upper} over ~~to~~ index loops, insert into ~~distal~~^{upper} thumb loops from ~~distal~~^{above} ~~side~~, with backs of little fingers pick up ~~distal~~^{upper near} radial thumb strings and return to position releasing thumbs from ~~distal~~^{upper} loops.
6. Eongatubabo.

3" space

A similar figure is made on Tikopia by merely rotating all fingers and thumbs towards the player (see footnote 2).

(A black fish)

←
 See Hambruch, No.15, p.359.

1. Opening A.
2. Exchange index loops; left over right.
3. Pass right thumb and index, from ~~distal side~~^{above}, through left index loop, remove left thumb loop, bring up through index loop and replace on thumb.
4. Similarly pass left index and thumb, from ~~distal side~~^{above}, through right index loop, remove right little finger loop, bring up through index loop and replace on little finger.
5. Eongatubabo. Arrange figure to achieve result as illustrated.

3" space

(Stunted nuts)

See Hambruch, No.18, p.360.

1. Nauru Opening II.
2. Exchange middle finger loops, left over right, then exchange index loops, also left over right.
3. Pass thumbs ~~distal~~^{over} to index, middle and ring finger loops, insert into little finger loops from ~~proximal~~^{below} side and return with ~~radial~~^{near} little finger strings.
4. Insert indices, from ~~proximal~~^{below} side, into thumb loops, return with ~~inner~~^{far} thumb strings and release thumbs.
5. Pass thumbs, from ~~distal~~^{above} side, through ~~proximal~~^{lower} index loops, ~~proximal~~^{under} to all remaining strings, return with ~~inner~~^{far} little finger strings and release little fingers.
6. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal~~^{over} to ring, middle and index loops, insert into ~~distal~~^{upper} thumb loops from ~~distal~~^{above} side, with backs of little fingers pick up ~~distal~~^{upper near} radial thumb strings and return to position releasing thumbs from ~~distal~~^{upper} loops.
7. Release indices, middle and ring fingers.
8. Insert indices, from ~~distal~~^{above} side, into thumb loops and transfer thumb loops to indices.
9. Pass thumbs ~~proximal~~^{under} to index loops, insert into little finger

loops from ^{below} ~~proximal side~~, return with ^{near} ~~radial~~ little finger strings, then insert into index loops, also from ~~proximal~~ ^{below} ~~side~~ and release indices.

- 10. Caroline Extension; work hands apart until figure appears.

3" space

45. TE BARERAKA

Short String

(A little multi-coloured bird)



See Hambruch, No.13, p.357.

1. Nauru Opening I.
2. Pass right thumb and index, from ^{above} ~~distal side~~, through left index loop, remove left thumb loop, bring up through index loop and replace on thumb.
3. Similarly pass right thumb and index, from ^{above} ~~distal side~~, through left middle finger loop, remove left little finger loop, bring up through middle finger loop and replace on little finger.
4. Eongatubabo, thumbs holding down both strings of index loops, and ^{near} ~~radial~~ middle finger strings.

3" space

46. EQUEN NGAWOR

Short String

(Fishing canoe)

{Learnt from Ijauwe}

Synonym: Badereng (the name of a man); ^{given by} Degane.

1. Opening A.
2. Bring hands together, make a loop on left ^{pal} ~~ulnar~~ index string by bringing right hand end of string towards you and to the left, insert left little finger towards you into this loop, pass right index, from ^{above} ~~distal side~~, through ^{upper} ~~distal~~ little finger loop, hook up ^{lower} ~~proximal~~ loop and remove it from little finger; release left little finger and replace original loop; work loop just made to centre of figure.
3. Eongatubabo.

$3\frac{1}{4}$ " space

47. EIKAMWEN PAIM

Short String

(A woman who smoked a lot)

{Learnt from Arirei}

1. Opening B.
2. Release left index finger; pass left index down ^{back}~~dorsal aspect~~ of right index and transfer right index loop to left index.
3. Eongatubabo with both hands; right hand working without index loop.
4. Arrange figure as in illustration.

$3\frac{1}{2}$ " space

(The girl in the moon)

←
~~See~~ Hambruch, No. 9, p. 354.

1. Opening A.
2. Twist index loops *away from you*.
3. Pass thumbs ~~distal to~~ ^{over} index loops, insert into little finger loops from ~~proximal side~~ ^{below} and return with ~~radial~~ ^{near} little finger strings.
4. Insert indices, from ~~proximal side~~ ^{below}, into thumb loops, return with ~~ulnar~~ ^{far} thumb strings and release thumbs.
5. Pass thumbs, from ~~distal side~~ ^{above}, through ~~proximal~~ ^{lower} index loops, ~~proximal to~~ ^{under} all other strings, return with ~~ulnar~~ ^{far} little finger strings and release little fingers.
6. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to index loops, insert into ~~distal~~ ^{upper} thumb loops from ~~distal~~ ^{above} side, with backs of little fingers pick up ~~distal radial~~ ^{upper} near thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.
7. Eongatubabo.

3 inch space

For the story of Egigu see Appendix I.

The chant which accompanies this figure tells part of the story set out in the Foreword and is in the form of a dialogue between Egigu and her mother (also called Egigu).

Daughter: Degeri o dono, degeri o dono, apudu nana maro o
gana bue Egigu oga madarabarap.

I swing myself, I swing myself, in doing so I
fall over and go home for Egigu asks about my
menstruation jewellery.

Mother: Egigu, Egigu, Egigu O!

Egigu, Egigu, Egigu Ø!

Daughter: Ake ana tebarera, arearer iu, areraer ake^{ake}ana tebarera.

I bleed, I still bleed, I too bleed.

Mother: Ono ko buin a Gadia bue enenen nomup, dobuomui o
tedabage O! Papanugom tenimaereo!

real

Go into Gadia's house so that he gives you Spondylus-
pearls, green turtles! Red^{Red}turtles, and gives you
black and white necklaces!

49. AININWEN

Short String

(Cannibal woman)

Learnt from Adimo

1. Opening A.
2. Release right index; bring hands together and pass right index down ~~dorsal aspect~~ of left index and transfer left index loop to right index. *back*
3. Pass left hand, from ~~distal side~~ ^{above}, through right index loop, ~~under proximal to~~ thumb loop and grasp ~~radial~~ thumb string; pull ~~near~~ *near* this string ^{up} through index loop and release right thumb; insert thumb, away from you into loop held by left hand.
4. Pass left hand, from ~~distal side~~ ^{above}, through right index loop, ~~under proximal to~~ little finger loop, and grasp ~~ulnar~~ little finger string; pull this string ^{up} through index loop and release little finger; insert little finger towards you into loop held by left hand. *far*
5. Twist right index loop ~~in ulnar direction~~ *away from you*.
6. Amwangijo with right hand only. (1 to 9 of)
7. With right hand grasp left ~~ulnar~~ ^{far} little finger string and lift off little finger; pass little finger ~~proximal to~~ thumb loop *under* and return with ~~radial~~ thumb string, release thumb then insert it, from ~~proximal side~~ *near*, into little finger loop and return *below* with ~~radial~~ little finger string; insert thumb *near* towards you into loop held by right hand.
8. Caroline Extension.

2³/₄" space

The same result is achieved in the Gilbert Islands with different opening movements.²³

50. URAKEYA ME BANAB
(Name of ~~A~~ ^{at Bonah} cave ~~on~~ Nauru)

Long String

{Learnt from Adumweor}

1. Double the string.
2. Position 1.
3. With right hand remove left ~~ulnar~~ ^{far} little finger string and replace it as left ~~radial~~ ^{near} little finger string by twisting it around little finger; likewise remove left ~~radial~~ ^{near} thumb string and replace as ~~ulnar~~ ^{far} string. Repeat with other hand; complete Opening A.
4. Transfer index loops to wrists.
5. Insert thumbs, from ~~proximal~~ ^{below} side, into little finger loops and return with ~~radial~~ ^{near} little finger strings.
6. Insert little fingers, from ~~proximal~~ ^{below} side, into thumb loops and return with ~~ulnar~~ ^{far} thumb strings.
7. There are now two ~~ulnar~~ ^{far} little finger strings, one going to the centre of the figure, the other going down to become the ~~ulnar~~ ^{far} wrist string of opposite hand; take the latter string close to little finger and twist it once round little finger; repeat on other hand.
8. There are likewise two ~~radial~~ ^{near} thumb strings, take the outside string and twist it once round thumb; repeat with other hand.
9. Hold tips of thumbs and little fingers together and with opposite hand remove palmar strings.

10. Transfer wrist loops to tips of indices and extend gently. A second person arranges figure.

3" space

51. E^KUORLong String

(Canoe)

{Learnt from Mweija}

1. Double string; insert thumbs into loop so that the ^{near} ~~radial~~ thumb string is about six inches long, the rest of the loop hangs loosely down.
2. Pass right little finger to left and toward you, ^{over near} ~~distal to radial~~ thumb string, pick up this string on back of little finger close to left thumb and return to right. Pass left little finger to right and towards you, ^{over near} ~~distal to~~ left ^{near} radial thumb string, insert into right thumb loop from ^{below} ~~proximal side~~ and return to left with right ^{near} ~~radial~~ thumb string on its back. Draw hands apart until strings are taut.
3. Insert thumbs, from ^{below} ~~proximal side~~, into little finger loops and return with ^{near} ~~radial~~ little finger strings.
4. Caroline Extension.
5. Bring little fingers towards you and insert them, from ^{below} ~~proximal side~~, into index loops, pass ^{over upper near} ~~distal to distal~~ radial thumb strings and ^{under lower near} ~~proximal to proximal~~ radial thumb strings, hook back ~~proximal~~ ^{these} ~~radial thumb~~ strings and return to position ^{under} ~~proximal to~~ former little finger strings.
6. Release thumbs but do not pull taut, then insert them, from ^{below} ~~proximal side~~, into little finger loops, pick up strings which lie across little finger loops and return to position.

2 $\frac{3}{4}$ " space.

52. EKWAN I
~~PAINT~~Short String

(Sun)

Learned from Dowaidi

← ~~See~~ Hambrecht, No. 3, ~~which~~ is identical, using movement 2(a); ^{also} and No. 11, ~~if~~ ^{Hambrecht's} movements 4-9 (which have no effect on the ultimate result) are omitted.

1. Opening A.
2. (b) Insert thumbs, from ^{above} ~~distal side~~, into index loops and return with ^{far} ~~ulnar~~ index strings; ~~or~~
 - (a) Pass thumbs ^{over} ~~distal~~ to index loops, insert into little finger loops from ^{below} ~~proximal side~~ and return with ^{near} ~~radial~~ little finger strings; ~~or~~
3. Insert indices, from ^{below} ~~proximal side~~, into thumb loops, return with ^{far} ~~ulnar~~ thumb strings and release thumbs.
4. Pass thumbs, from ^{above} ~~distal side~~, through ^{below} ~~proximal~~ index loops, ~~proximal~~ ^{far} ~~under~~ to little finger loops and return with ~~ulnar~~ little finger strings; release little fingers.
5. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ~~distal~~ ^{over} to index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above} ~~distal side~~, with backs of little fingers pick up ^{upper} ~~distal~~ ^{near} radial thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
6. Release indices but do not extend hands; insert indices, from ^{above} ~~distal side~~, into thumb loops and transfer thumb loops to indices; pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger

loops from ~~proximal~~^{below} side and return with ~~radial~~^{near} little finger strings; insert thumbs, from ~~proximal~~^{below} side, into index loops and release indices.

7. Caroline Extension.

3" space

It is also identical with figures recorded from Samoa, the Society Islands and Tuamotus.²⁴

When using movement 2 (b) a figure identical with Ekwan III is produced.

²⁴ Hornell 1927:73-4; Handy 1925:72-3; Emory and Maude unpublished MS: 70.1 (a).

53. EKWAN II

Short String

(Sun)

{Learnt from Ijauwe}

1. Opening A.
2. Release little fingers and transfer index loops to little fingers.
3. Transfer thumb loops to indices then insert thumbs, from ~~distal~~ ^{above} ~~side~~, into index loops and transfer these loops to thumbs.
4. Pass right hand to left, ~~distal~~ ^{over} to all strings and to ~~inner~~ ^{far} side of left hand, then pass ~~proximal~~ ^{under} to left little finger loop, with right thumb and index grasp left ~~inner~~ ^{far} thumb string and return; make a loop on this string, by turning right end of string away from you and to the left, insert thumbs away from you into this loop, extend and Navaho thumbs.

3" space

674. EKWAN III
~~III~~

Short String

(Sun)

{Learnt from Ijauwe}

1. Opening A.
2. Pass thumbs ~~distal~~ ^{over} to index strings and hold down index loops.
Pass indices ~~proximal~~ ^{under} to little finger loops, return to position with both little finger strings, then insert indices, from ~~distal~~ ^{above} side, into thumb loops, pick up ~~radial~~ ^{near} thumb strings and release thumbs.
3. Insert thumbs, from ~~proximal~~ ^{below} side, into ~~proximal~~ ^{lower} index loops, hold ~~distal~~ ^{upper far} ~~ulnar~~ index strings against indices and twist indices down towards you and up through ~~proximal~~ ^{lower} loops; release thumbs.
4. Pass thumbs ~~proximal~~ ^{under} to index loops, insert into little finger loops from ~~proximal~~ ^{below} side, return with ~~radial~~ ^{near} little finger strings then insert into index loops, also from ~~proximal~~ ^{below} side, and release indices.
5. Caroline Extension.

3" space

Identical figures are recorded from New Zealand and the Tuamotu Islands. ²⁵

²⁵ Andersen 1927: 20-1; Emory and Maude ^{unpublished MS:} 1: 170.2.

Make first 5 movements of Ekwan I, no. 52, using 2 (b).

55. AMEN RANGA ~~Ekwan~~ ^{Ekwan}

Short String

(Keepers of the sun)

(Learnt from Arirei)

Synonym: Amen ober ibok (Men guarding a well).

first 5 movements of

Ekwan I (no. 52)

1. Make ~~Ekwan I~~ using 2 (b). Release indices and extend hands a little.
2. With right thumb and index grasp left ~~inner~~^{far} thumb string and make a loop on this string by bringing right end towards you and to left; insert left little finger towards you into this loop, pass right thumb and index, from ~~distal side~~^{above}, through ~~distal~~^{upper} little finger loop and pull ~~proximal~~^{lower} loop off; release little finger and replace original loop. Push loop just made towards centre of figure.
3. With left thumb and index grasp right ~~radial~~^{near} little finger string and make a loop by turning left end away from you and to the right; insert right thumb away from you into this loop, pass left thumb and index, from ~~distal side~~^{above}, through ~~distal~~^{upper} right thumb loop and pull ~~proximal~~^{lower} loop off; release right thumb and replace original loop. Push loop just made towards centre of figure.
4. Repeat ~~movements~~ 2 and 3 with opposite hands making loops in opposite directions.
5. Insert indices, from ~~distal side~~^{above}, into thumb loops, return with ~~inner~~^{near} thumb strings and release thumbs.
6. Pass thumbs ~~proximal to~~^{under} index loops, insert into little finger loops

Ekwan

from ~~proximal~~ ^{below} side, then into index loops also from ~~proximal~~ ^{below} ~~side~~ and release indices.

7. Caroline Extension.

3" space

56. IMWINGENKURI

Short String

(Cross pieces of wood for strengthening houses)

{Learnt from Dube}

1. Opening A.
2. Exchange index loops, left going over right.
3. Pass thumbs ~~distal~~^{over} to index loops, insert into little finger loops from ~~proximal side~~^{below} and return with ~~radial~~^{near} little finger strings.
4. Insert indices, from ~~proximal side~~^{below}, into thumb loops, return with ~~ulnar~~^{far} thumb strings and release thumbs.
5. Pass thumbs from ~~distal side~~^{above} through ~~proximal~~^{lower} index loops, ~~proximal~~^{under} to little finger loops and return with ~~ulnar~~^{far} little finger strings; release little fingers.
6. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal to~~^{over} index loops, insert into ~~distal~~^{upper} thumb loops from ~~distal side~~^{above}, with backs of little fingers pick up ~~distal radial~~^{upper near} thumb strings and return to position releasing thumbs from ~~distal~~^{upper} loops.
7. Release indices.
8. Insert indices, from ~~distal side~~^{above}, into thumb loops and ~~release thumbs~~^{transfer loops to indices.}.
9. Pass thumbs ~~proximal to~~^{under} index loops, insert into little finger loops from ~~proximal side~~^{below}, return with ~~radial~~^{near} little finger strings then insert into index loops, also from ~~proximal side~~^{below}, and release indices.

- 10. Caroline Extension. *to show figure.*
- 11. Release thumbs then insert them, from ^{above} ~~distal side~~, into index loops and release indices.
- 12. With right hand make a loop on left ^{far} ~~alar~~ thumb string by ^{giving} ~~bringing~~
 a half twist clockwise; ~~right end of string towards you and to left;~~ insert little finger towards you into loop, then draw ^{proximal} ~~lower~~ little finger loop up through ^{upper} ~~distal~~ loop, release little finger and replace original *making twist anti-clockwise.* loop. Repeat with other hand, *Work loops towards centre of figure.*
- 13. Similarly make a loop on left ^{near} ~~radial~~ little finger string by ^{giving} ~~turning~~
 a half twist anti-clockwise; ~~right end of string away from you and to the left;~~ insert thumb, away from you into loop, then draw ^{proximal} ~~lower~~ thumb loop up through ^{upper} ~~distal~~ loop, release thumb and replace original loop. Repeat *making twist clockwise.* with other hand, *Work loops towards centre of figure.*
- 14. Repeat 8, 9 and 10.

2 1/2 " space

AKIWOE I
57. NANAN AKIWOE I

Short String

(Legs of the curlew)

{Learnt from Ijauwe}

- no. 52,
1. Make E_kuan I as far as movement 5 using 2(b).
 2. Release indices and lay figure flat, by lowering hands without turning them over, and release thumbs. Make a loop on former right hand ^{near} radial thumb string near centre of figure, by giving string an ^{anti-} ^{half-} clockwise twist which will result in the loop facing towards you; insert right thumb from ^{below} proximal side into this little loop; pass left thumb, from left to right, under the two strings of the "sun" which lie over bottom string, insert from ^{below} proximal side into same loop as right thumb and return to left through bottom strings of "sun". Gently draw hands apart.
 3. Insert indices, from ^{above} distal side, into thumb loops and release thumbs.
 4. Pass thumbs ^{under} proximal to index loops, insert into little finger loops from ^{below} proximal side, return with ^{near} radial little finger strings then insert into index loops, also from ^{below} proximal side, and release indices.
 5. Caroline Extension.

$2 \frac{3}{4}$ " space

58. NANAN AKIWOE II

Short String

(Legs of the curlew)

~~Learnt from Ijauwe~~

1. Perform 1, 2 and 3 of Equan II, no. 53.
2. Pass right hand to left, ~~distal~~^{over} to all strings and to ~~ulnar~~^{for} side of left hand, then pass ~~proximal~~^{under} to left little finger loop, with right thumb and index grasp ~~ulnar~~^{for} thumb string and return to position.
3. Insert thumbs, away from you, under string held in right thumb and index, extend hands and Navaho thumbs; push little loops thus made towards centre of figure.
4. Insert indices, from ~~distal~~^{above} side, into thumb loops and ~~release~~^{transfer} ~~thumbs~~. loops to indices.
5. Pass thumbs ~~proximal~~^{under} to index loops, insert into little finger loops from ~~proximal~~^{below} side, return with ~~radial~~^{near} little finger strings then ~~into~~^{insert} index loops, also from ~~proximal~~^{below} side, and release indices.
6. Caroline Extension. This results in a figure essentially the same as Nanan Akiwoe I, except that where strings cross there is a difference in which string is over and which under the other.

No illustration here

59. NANAN AKIWO III

Short String

(Legs of the curlew)

Nan akiwoi,

← ~~See~~ Hambruch, ^{No} No. 5, pp. 351-2, Das Bein des Regenpleifers, which is identical.

1. Nauru Opening 1.
2. Pass thumbs ^{over} ~~distal~~ to index and middle finger loops, insert into little finger loops from ^{below} ~~proximal~~ side and return with ^{near} radial little finger strings.
3. Insert indices, from ^{below} ~~proximal~~ side, into thumb loops, return with ^{far} ~~ulnar~~ thumb strings and release thumbs.
4. Pass thumbs, from ^{above} ~~distal~~ side, through ^{lower} ~~proximal~~ index loops, ^{under} ~~proximal~~ to middle and little finger loops and return with ^{far} ~~ulnar~~ little finger strings. Release little fingers.
5. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ^{over} ~~distal~~ to middle and index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above} ~~distal~~ side, with backs of little fingers pick up ^{upper} ~~distal~~ radial thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
6. Release indices and middle fingers.
7. Insert indices, from ^{above} ~~distal~~ side, into thumb loops and transfer thumb loops to indices.
8. Pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger loops from ^{below} ~~proximal~~ side, return with ^{near} radial little finger strings then insert into index loops, also from ^{below} ~~proximal~~ side, and release indices.

9. Caroline Extension.

$2\frac{3}{4}$ inch space

Chant - ^f(From Hambruch):

Nanan aki^yoi me terekereka.

These are the legs of the rainpiper and they stalk
about in the sand.

← (This is repeated several times).

60. AMEN BIRI I
(People of Biri)
{Learnt from Mweija}

Long String

1. Hang loop over back of left hand and between ring and little finger; with right hand grasp string between ring and little finger on the palmar side and twist round hand about 10 times.
2. Now push string held in right hand down through these loops and pull out below until there are two loops the same length; insert right little finger, from ^{below} ~~proximal~~ side, into far loop and right thumb, from ^{below} ~~proximal~~ side, into near loop; extend.
3. With right hand grasp right ^{near} ~~radial~~ thumb string close to left hand and push through loops on left hand from below; release left thumb and put loop over it. With right index and thumb grasp right ^{far} ~~ulnar~~ little finger string between loops and base of left little finger, remove ^{all} ~~loops round four fingers~~ of left hand and insert left little finger towards you into loop held in right hand.
4. Insert indices, from ^{above} ~~distal~~ side, into thumb loops and release thumbs; pass thumbs ^{under} ~~proximal~~ to index loops and insert into little finger loops from ^{below} ~~proximal~~ side then into index loops also from ^{below} ~~proximal~~ side and release indices.
5. Caroline Extension. A second person spreads out loops.
6. To make the figure "fly", release right little finger.

$2 \frac{3}{4}$ " space

Chant: #

Amen Biri o etog oba.

See also

~~Cf.~~ the similar chant and accompanying note following the figure ~~BIRI on page~~ Biri, no. 13.

61. AMEN BIRI II

Short String

Learned from Aku

1. Double the loop; Position 1.
2. Insert right index, from ^{above} ~~distal side~~, behind left palmar string, twist towards you and up four times.
3. Insert left thumb, from ^{below} ~~proximal side~~, into left little finger loop, release little finger and twist thumb away, down, towards you and up four times.
4. Insert fingers of left hand, from ^{above} ~~distal side~~, into left thumb loops and hold loops open.
5. Release right little finger, insert fingers of right hand, from ^{above} ~~distal side~~, into right index loops and hold loop open.
6. Release right thumb and the figure jumps open.

nearly 3" space

62. DOWEREPEREP

Short String

{Learnt from Ijauwe}

1. Opening A.
2. Release right hand then insert it, from ^{above} ~~distal side~~, into left thumb loop, pass ^{under} ~~proximal~~ to left index loop and insert into left little finger loop from ^{below} ~~proximal side~~; draw hands apart and transfer loops to Position 1 on right hand.
3. Release left little finger: insert left thumb, from ^{below} ~~proximal side~~, into left index loop and release left index: insert left little finger, from ~~proximal side~~, ^{below}, into left thumb loops.
4. Stretch fingers apart and turn palms first slightly upwards and then downwards, working pattern up and down.

$\frac{3}{4}$ " space

Chant: 唸

Dowereperep, Dowereperep, Dowerepipi, mai mai dowerepadupa
dowereiyong ma dowereitug-a ma Dowereperep; - ~~untranslatable~~.
(Untranslatable).

63, RIGI

Long String

(Catterpillar that comes after rain)

{Learnt from Ijauwe}

1. Nauru Opening II.
2. Twist all loops once.
3. Exchange all loops on one hand for equivalent loop on opposite hand.
4. A second person takes little finger loops. Release loops one by one beginning with ring finger loops.

3" space

-64. DOGIENMADANG

Long String

(White man's mat)

Learnt from Ijauwe

1. Opening A.
2. Pass thumbs ~~distal~~^{over} to index loops, insert into little finger loops from ~~proximal side~~^{below} and return with ~~radial~~^{near} little finger strings.
3. Insert indices, from ~~proximal side~~^{below}, into thumb loops, return with ~~ulnar~~^{far} thumb strings and release thumbs.
4. Pass thumbs, from ~~distal side~~^{above}, through ~~proximal~~^{lower} index loops, ~~proximal~~^{under} to little finger loops and return with ~~ulnar~~^{far} little finger strings; release little fingers.
5. Pass little fingers, from ~~distal side~~^{above}, through ~~distal~~^{upper} index loops, ~~proximal to proximal~~^{under lower} index loops and thumb loops and return with ~~radial~~^{near} thumb strings; release thumbs.
6. Pass thumbs, from ~~proximal side~~^{below}, through ~~proximal~~^{lower} index loops, pass to the ~~ulnar~~^{far} side of ~~distal ulnar~~^{upper far} index strings and insert into ~~distal~~^{upper} index loops from ~~distal side~~^{above}, release ~~distal~~^{upper} loops from indices and thumbs return through ~~proximal~~^{lower} loops.
7. Pass thumbs ~~distal~~^{over} to index loops, insert into little finger loops from ~~proximal side~~^{below} and return with ~~radial~~^{near} little finger strings.
8. Caroline Extension.

3" space

65. EWARENUBWI

~~EWANUBWI~~

(navels, with umbilical cord)
~~(navels)~~

Long String

{Learnt from Adumweor}

1. Opening A.
2. Pass thumbs, from ^{above} ~~distal~~ side, through index loops, insert into little finger loops from ^{below} ~~proximal~~ side and return with ^{near} ~~radial~~ little finger strings.
3. Insert indices, from ^{below} ~~proximal~~ side, into thumb loops, pick up ^{far thumb} ~~ulnar~~ strings and release thumbs.
4. Pass thumbs, from ^{above} ~~distal~~ side, through ^{lower} ~~proximal~~ index loops, ^{under} ~~proximal~~ little finger loops, return with ^{far} ~~ulnar~~ little finger strings and release little fingers.
5. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ^{over} ~~distal~~ to index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above} ~~distal~~ side, with backs of little fingers pick up ^{upper near} ~~distal~~ radial thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
6. Twist all loops.
7. Amwangijo.

2 $\frac{3}{4}$ " space

Longatubabo may be used as an alternative ending after movement 6.

EIJAWET

66. ~~EIJAWET~~Long StringChief
Learnt from GaunubweSynonym: Amwangijo (Branched), given by Ijauwe.

1. Opening A.
2. Insert thumbs, from ^{above} ~~distal side~~, into index loops and return with ^{far} ~~ulnar~~ index strings.
3. Insert indices, from ^{below} ~~proximal side~~, into thumb loops, return with ^{far} ~~ulnar~~ thumb strings and release thumbs.
4. Pass thumbs, from ^{above} ~~distal side~~, through ^{lower} ~~proximal~~ index loops, ^{under} ~~proximal~~ to little finger loops, return with ^{far} ~~ulnar~~ little finger strings and release little fingers.
5. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ^{over} ~~distal~~ to index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above} ~~distal side~~, with backs of little fingers pick up ^{upper near} ~~distal radial~~ thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
6. Repeat ~~movements~~ 2, 3, 4 and 5.
7. Twist all loops.
8. Amwangijo.

3 " space

IBURENIYO

67. ~~IBURINGIJO II~~Long String~~Learnt from Adumweor~~

1. Opening A.
2. Exchange index loops, right through left.
3. Twist all loops.
4. ~~Amwangijo.~~ AMWANGIYO
5. Nauru Ending.

$$2 \frac{3}{4}'' \text{ space}$$

Iburingijo is the name given to a bulging growth in the trunk of a tomano tree (*Calophyllum inophyllum*).

68. EONGATUBABO

Long String

Learned from Ijauwe

1. Opening A.
2. Insert thumbs, from ^{above} ~~distal side~~, into index loops and return with ^{far} ~~ulnar~~ index strings.
3. Insert indices, from ^{below} ~~proximal side~~, into thumb loops, return with ^{far} ~~ulnar~~ thumb strings and release thumbs.
4. Pass thumbs, from ^{above} ~~distal side~~, through ^{lower} ~~proximal~~ index loops, ^{under} ~~proximal~~ to little finger loops and return with ^{far} ~~ulnar~~ little finger string^s; release little fingers.
5. Transfer ^{upper} ~~distal~~ index loops to thumbs; insert little fingers, from ^{above} ~~distal side~~, into ^{upper} ~~distal~~ thumb loops and transfer these loops to little fingers.
6. Repeat movements 2, 3, 4 and 5 as many times as desired; each repetition produces another diamond.
7. ~~Eongatubabo.~~

I was shown an alternative extension of this figure by Ijauwe as follows.

7. Release indices, then insert them, from ^{above} ~~distal side~~, into thumb loops and transfer thumb loops to indices; pass thumbs

150

~~proximal~~ ^{under} to index loops, insert into little finger loops from ^{below} ~~proximal side~~, return with ^{near} radial little finger strings, then insert into index loops also from ^{below} ~~proximal side~~ and release indices.

8. Caroline Extension.

3" space.

← I was told that this figure used to be known by almost everybody on Nauru. An alternative ending is to perform Eongatubabo after 6.

69. DOWOGORIN

Long String

(Learnt from Adumweor)

1. Opening A.
2. Exchange index loops, right loop through left.
3. Insert left hand index, from ~~ulnar and proximal side~~^{the far side and from below,}, into right hand index loop and release right index; insert right index, from ~~ulnar and proximal side~~^{the far side and from below, lower}, into proximal left index loop and lift off left index finger.
4. Insert thumbs, from ~~proximal side~~^{below}, into index loops and return with ~~radial~~^{near} index strings; insert indices, from ~~proximal side~~^{below}, into thumb loops, return with ~~ulnar~~^{far} thumb strings and release thumbs; transfer ~~distal~~^{upper} index loops to thumbs.
5. Insert little fingers, from ~~proximal side~~^{below}, into index loops and return with ~~ulnar~~^{far} index strings; insert indices, from ~~proximal side~~^{below,}, into little finger loops, return with ~~radial~~^{near} little finger strings and release little fingers; transfer ~~distal~~^{upper} index loops to little fingers.
6. Twist all loops.
7. Amwangijo.

2 $\frac{3}{4}$ " space

70. EWANUBWI ~~71~~

Long String

~~Learnt from Adunweor~~

- 1. Perform movements 1, 2, 4 and 5 of Dowogorin, No. 69.
- 2. Twist all loops.
- 3. Amwangijo but omit the thumb twist ^{at 7.}
- 4. Nauru Ending.

$2 \frac{4}{5}$ " space.

71. DEMATBURA
(The name of a woman)

Long
~~String~~ String

{Learnt from Ijauwe}

1. Opening A.
2. Twist all loops.
3. Pass thumbs, from ^{above} ~~distal side~~, through index loops, insert into little finger loops from ^{below} ~~proximal side~~ and return with ~~radial~~ ^{near} little finger strings.
4. Insert indices, from ^{below} ~~proximal side~~, into thumb loops, ^{, return with far thumb strings} and release thumbs; transfer ^{upper} ~~distal~~ index loops to thumbs.
5. Pass little fingers, from ^{below} ~~proximal side~~, through index loops, insert into thumb loops from ^{below} ~~proximal side~~ and return with ^{far} ~~near~~ thumb strings.
6. Insert indices, from ^{below} ~~proximal side~~, into little finger loops, pick up ^{near} ~~radial~~ little finger strings and release little fingers; transfer ^{upper} ~~distal~~ index loops to little fingers.
7. Release indices.
8. With right hand grasp strings of left hand loops a few inches from left hand; twist thumb and little finger loops. Repeat with other hand.
9. Insert thumbs, from ^{below} ~~proximal side~~, into little finger loops and ^{with near little finger strings} return; insert indices, from ^{below} ~~proximal side~~, into thumb loops,

pick up ~~linear~~^{far} thumb strings and release thumbs. Transfer index loops to thumbs.

- 10. Insert little fingers, from ~~proximal side~~^{below}, into thumb loops and return; insert indices, from ~~proximal side~~^{below}, into little finger loops, pick up ~~radial~~^{near} little finger strings and release little fingers; transfer index loops to little fingers.
- 11. Insert indices, from ~~distal side~~^{above}, into thumb loops and transfer thumb loops to indices.
- 12. Pass thumbs ~~proximal to~~^{under} index loops and insert into little finger loops from ~~proximal side~~^{below}, return and insert into index loops also from ~~proximal side~~^{below}; release indices.
- 13. Caroline Extension.

3" space

72. MAIOWA

Long String

(A star)

{Learnt from Adumweor}

1. Opening A.
2. Insert left thumb, from ^{below} ~~proximal side~~, into right thumb loop and transfer right thumb loop to left thumb, then insert right thumb, from ^{below} ~~proximal side~~, into left thumb loops and extend.
3. Perform the same movement with little fingers.
loops towards you twice
4. Twist thumb and little finger loops ~~twice~~, *away from you twice.*
5. Pass indices ^{under} ~~proximal~~ to little finger loops, return with all little finger strings, then insert into thumb loops from ~~distal~~ ^{above} ~~side~~, return with ^{near} ~~radial~~ thumb strings and release thumbs.
6. Pass thumbs, from ^{below} ~~proximal side~~, through ^{lower} ~~proximal~~ index loops, hold ^{upper for} ~~distal~~ ulnar index strings between indices and thumbs, twist indices away, down, towards you and up dropping all but ^{upper} ~~distal~~ strings.
7. Insert thumbs, from ^{above} ~~distal side~~, into index loops and transfer index loops to thumbs.
8. Extend by stretching hands apart.

2 $\frac{1}{2}$ " space

73. DAGABE ME DEMADANG

Long String

(Names of two men)

{Learnt from Ijauwe}

1. Opening A.
2. Pass thumbs, from ~~distal~~^{above} side, through index loops, insert into little finger loops from ~~proximal~~^{below} side and return with ~~radial~~^{near} little finger strings.
3. Pass little fingers, from ~~proximal~~^{below} side, through index loops, insert into thumb loops from ~~proximal~~^{below} side and return with ~~ulnar~~^{far} thumb strings.
4. Release indices.
5. Insert right index behind left palmar string and pull out about four inches from left palm; now grasp all left hand strings with right hand and hold taut. Insert left index, from ~~distal~~^{above} side, into left little finger loops, hook up ~~radial~~^{near} little finger strings and still keeping index pointing down bring towards you, ~~distal~~^{over} to thumb loops, hook ~~up~~^{back} ~~radial~~^{near} thumb strings and bring index to an upright position; pass thumb ~~proximal~~^{under} to little finger loops, return with ~~ulnar~~^{far} little finger strings and release little fingers; insert little finger, from ~~distal~~^{above} side, ^{return with near index strings,} into index loops, release index and extend hands.
6. Repeat 5 with other hand.
7. Each little finger and thumb loop has two strings, one by one

remove loops, release the four strings that go to centre of figure and replace loops. Care must be taken to ensure that these four strings are not caught on the strings running from hand to hand.

8. Insert indices, from ^{above} ~~distal~~ side, into thumb loops and release thumbs, pass thumbs ^{under} ~~proximal~~ to index loops and insert into little finger loops from ^{below} ~~proximal~~ side, return with ~~radial~~ ^{near} little finger strings, insert into index loops, also from ^{below} ~~proximal~~ side, and release indices.

9. Caroline Extension.

$2 \frac{3}{4}$ space

Dagabe and Demadang were legendary figures, both of them great fighters. They fought one another and Dagabe killed Demadang. The figure represents them with their fighting sticks.

74(a) GAIDUGIAGO

Long String

(The name of a man)

{Learnt from Ijauwe}

1. Opening A.
2. Pass thumbs ~~distal~~^{over} to index loops and hold down both strings; pass indices ~~distal~~^{over} to little finger loops, return with both little finger strings, then still pointing down bring towards you ~~distal~~^{over} to all strings and hook up ~~radial~~^{near} thumb strings away from you; release thumbs.
3. Pass thumbs, from ~~proximal~~^{below} side, through ~~proximal~~^{lower} index loops, insert into ~~distal~~^{upper} index loops from ~~ulnar~~^{the far side and from above,} and ~~distal~~^{side,} transfer ~~distal~~^{upper} loops to thumbs and return through ~~proximal~~^{lower} loops.
4. Release indices.
5. Remove thumb loops one at a time, turn over away from you and replace.
6. Insert indices, from ~~distal~~^{above} side into thumb loops, pick up ~~radial~~^{near} thumb strings and transfer thumb loops to indices.
7. Pass thumbs ~~proximal~~^{under} to index loops, insert into little finger loops from ~~proximal~~^{below} side, return with ~~radial~~^{near} little finger strings, insert into ~~thumb~~^{index} loops also from ~~proximal~~^{below} side and release indices.
8. Caroline Extension.

2 1/2 "

Gaidugiago and Auwagei were two brothers celebrated for their expert knowledge of the art of divination by the use of stones. The figure was invented after their death.

74 (6) IJO ME GORINOA

(The names of two men)

- 9. Lay figure flat, ^{palms down} ~~with fingers pointing down~~; release thumbs and ~~indices~~ indices; make ~~a~~ loop in the top string close to right hand by giving it a clockwise twist, thus ~~bringing the string from right to left to form~~ ^{ing} a loop lying away from you, insert right thumb, away from you, into this loop then thread ^{near} ~~radial~~ thumb string under all strings which lie over top string and insert left thumb away from you into loop; extend hands.
- 10. Repeat 6, 7 and 8 of Gaidugiago.

2 1/2 "

Nothing is now known of Ijo and Gorinoa.

(Names of two men)

{Learnt from Ijauwe}

1. Opening A.
2. With right thumb and index take hold of left ^{near} radial index string and make a loop on it by bringing right end of string towards you and to the left, give this loop another half twist and put it over left hand; with right hand carefully lift off all left hand finger loops, draw left hand through wrist loop and replace finger loops.
3. Repeat with other hand.
4. Anwangijo.
5. Nauru Ending.

$2\frac{3}{4}$ " space

The story of Dabamadoa and Debenori is given
in the ~~Enclosed~~ Introduction Appendix.

76. EOREDETO I
 (Long-tailed ^{Cuckoo} ~~bird~~)

Long String

{Learnt from Adumweor}

1. Opening A.
2. With right hand make a loop on left ^{near} radial index string by bringing right end of string towards you and to left, give loop an extra twist and insert left thumb away from you into it; pull original thumb loop through, release thumb and replace original loop. Push little loop to centre of figure.
3. Twist index and little finger loops *away from you*.
4. Amwangijo.

$2\frac{1}{2}$ " space.

migratory

← This bird is only rarely seen on Nauru and its presence presages rain, especially when it whistles. There is a well in the district of Meneng with two openings which was frequented by ^{the} ~~the~~ Eoredeto.

3 dots
 ← If loops at 3 are twisted ^{towards you} ~~in radial direction~~ the centre diamond has a twist on each side and makes a very good figure if the Nauru Ending is added.
 ← Eongatubabo may be used as an alternative ending after movement 3 and gives the same result as Eoredeto 11 with simpler working.

3 dots

77. EOREDETO II
cuckoo
(Long-tailed ~~bird~~)

Long String

Learned from Ijauwe

1. Opening A.
2. With right index and thumb make a loop on left ^{far} ulnar index string by twisting right end of string towards you and to the left; insert left little finger towards you into this loop, pull original little finger loop up through it, release little finger from all loops and then replace original loop.
3. Push little loop to centre of figure.
4. Twist thumb and index loops. *the continuation turns it over.*
5. ~~Perform 1 to 4 of Longatubabo.~~ *The figure ^{now} is upside down,*
6. ~~Pass~~ ^{Release} thumbs, ^{then pass under} ~~proximal~~ to all strings, insert into little finger loops from ^{above} ~~distal~~ side, return with ^{far} ~~ulnar~~ little finger strings and release little fingers.
7. Transfer index loops to little fingers.
8. Insert indices, from ^{above} ~~distal~~ side, into thumb loops and transfer thumb loops to indices.
9. Pass thumbs ^{under} ~~proximal~~ to index loops and insert into little finger loops from ^{below} ~~proximal~~ side, then into index loops also from ^{below} ~~proximal~~ side and release indices.
10. Caroline Extension.

2 $\frac{3}{4}$ space

78. EOREDETO $\frac{III}{IV}$
 cockoo
 (Long-tailed ~~bird~~)

Short String

{Learnt from Mweija}

1. Position 1.
2. Twist right hand away, down, towards you and up inside its own loop (this is most easily done by holding right hand strings, close to right hand, in left hand and allowing loop to rotate round thumb and little finger).
3. Insert left index, from ~~proximal side~~ ^{below}, behind right palmar string and return to left; insert right index, from ~~proximal side~~ ^{below}, behind left palmar string and return to right.
4. Release thumbs then insert them, from ~~distal side~~ ^{above}, into index loops and transfer index loops to thumbs, (as in Opening A).
5. Lay figure flat by ~~turning~~ ^{rotating} hands away from you and down, and release thumbs.

2 1/4 inch space.

6. Pull towards you string which passes round bottom string of figure at "a" ^{in Fig. 1} and turn over to right, thus making a small loop; bend this loop up over bottom string of figure, insert into figure at "b" and up

at "c"; now bring loop up to top of figure and insert one side under string at "d" and the other at "e", resulting in Fig. 2 .

2 1/4" space

- 7. Insert thumbs into loop at "f, f" and bring up at "g, g"; extend.
- 8. Insert indices, from ^{above} ~~distal side~~, into thumb loops and release thumbs.
- 9. Pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger loops from ^{below} ~~proximal side~~, then into index loops, also from ^{below} ~~proximal side~~, and release indices.
- 10. Caroline Extension to show figure.

3 1/4" space

- 11. Release indices by allowing loops to drop back on to thumbs; with opposite hand remove thumb loop but do not drop it, release ^{near} ~~radial~~ little finger string from thumb and replace thumb loop.
- 12. Twist thumb loops ^{towards you}.
- 13. Insert thumbs, from ^{below} ~~proximal side~~, into little finger loops and return with ^{near} ~~radial~~ little finger strings.

14. Caroline Extension.

3" space

79. EOREDETO ^{IV}~~III~~
(Long-tailed ^{cuckoo}~~bird~~)

Long String

{Learnt from Adumweor}

1. Opening A.
2. Pass thumbs ^{under} ~~proximal~~ to index loops then ^{return with far index strings} ~~insert into index loops~~
^{underneath near index strings.}
~~from distal side and return with ulnar index strings.~~
3. Insert indices, from ^{below} ~~proximal~~ side, into thumb loops, return with ^{far} ~~ulnar~~ thumb strings and release thumbs.
4. Pass thumbs, from ^{above} ~~distal~~ side, through ^{lower} ~~proximal~~ index loops and ^{under} ~~proximal~~ to little finger loops, return with ^{far} ~~ulnar~~ little finger strings and release little fingers.
5. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ^{over} ~~distal~~ to index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above} ~~distal~~ side, with backs of little fingers pick up ^{upper near} ~~distal~~ radial thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
6. Release indices.
7. Caroline Extension with ^{near} ~~radial~~ thumb strings; lay figure flat turning ^{thumb} over towards you and release ^{thumb} string from indices; arrange figure as in ^{Fig. 3} ~~illustration~~ then insert indices into figure at "a,a" and bring up at "b,b"; draw hands apart. Push little loops towards centre of figure.

Retype

2" for diagram

8. Twist index and little finger loops, away from you.

9. Amwangijo.

10. Nauru Ending may be added if desired, this opens out the figure and gives the "cuckoo's" longer tails.

3 spaces

Eongatubabo may be used as an alternative ending after movement 8.

illustration

80. AMEANG

Long String

(Name of a man)

{Learnt from Arirei}

1. Opening A.

2. With left thumb and index grasp right ~~thumb~~ ^{fore} index string, make ^{an upright} ~~a~~ loop by ^{giving string a half twist anti-clockwise;} bringing left end of string towards you and to the right; insert right little finger towards you into this loop, pass left thumb and index, from ~~distal side~~ ^{above}, through ~~distal~~ ^{upper} little finger loop, pull ~~proximal~~ ^{lower} loop through ~~distal~~ ^{upper} loop, release little finger and replace original loop. Push loop to centre of figure.

3. With right thumb and index make ^{an upright} ~~a~~ loop on left ~~radial~~ ^{near} index string, ^{by giving string a half twist anti-clockwise;} ~~right end of string away from you and to the left;~~ insert left thumb away from you into loop, pass right thumb and index, from ~~distal side~~ ^{above}, through ~~distal~~ ^{upper} left thumb loop, pull ~~proximal~~ ^{lower} loop through ~~distal~~ ^{upper} loop, release thumb and replace original loop. Push loop to centre of figure.

4. Eongatubabo.

2 1/2" space

This figure needs a good deal of arranging, it is necessary to push one loop and attached strings to the bottom and the other to the top, and both loops to the centre of the figure.

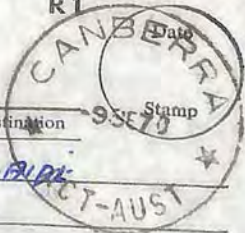
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81. ADIBEN Long or Short String
a noted warrior
(Eigomoia's father, who had a long beard)

{Learnt from Mweija}

1. Opening A.
2. With thumbs hold down both strings of index loops; insert indices, from ~~distal~~^{above} side, into little finger loops, hook up ~~radial~~^{near} little finger strings and bring towards you, indices still pointing down, ~~distal~~^{over} to all remaining strings, hook up ~~radial~~^{near} thumb strings away from you and straighten indices, release thumbs from all but ~~distal~~^{upper far} ulnar index strings, then pass them ~~proximal~~^{under} to all strings and return with ~~ulnar~~^{far} little finger strings; release little fingers.
3. Insert little fingers, from ~~distal~~^{above} side, into ~~distal~~^{upper} index loops and transfer these loops to little fingers.
4. Put index loops over toe of one foot.
5. Insert indices, from ~~distal~~^{above} side, into thumb loops and transfer thumb loops to indices; pass thumbs ~~proximal~~^{under} to index loops, insert into little finger loops from ~~proximal~~^{below} side, return with ~~radial~~^{near} little finger strings and insert, also from ~~proximal~~^{below} side, into index loops and release indices.
6. Caroline Extension.

3/4 inch space

82. IBUNEMUN

Long String

(The name of a man)

1. Opening A.
2. Turn thumb loops over by grasping ^{far} ulnar thumb string ^{with} in opposite hand, removing thumb and reinserting thumb into loop away from you.
3. Insert right index, from ~~distal~~ ^{above} side, ~~into~~ ^{through} left little finger loop, bring towards you still pointing down, ~~proximal~~ ^{under} to index loop and insert into left thumb loop from ~~distal~~ ^{above} side; return to position with left ~~ulnar~~ ^{far} thumb string, insert both thumbs, from ~~proximal~~ ^{below} side, into right ~~distal~~ ^{upper} index loop, release ~~distal~~ ^{upper} loop from indices and Navaho thumbs. Push little loops thus made towards centre of figure.
4. With right hand make a small ^{upright} loop on left ~~ulnar~~ ^{far} index string by ~~giving string a clockwise twist~~ ^{giving string a ~~clockwise~~ ^{half} twist clockwise;} bringing right end of string towards you and to left; put loop over left little finger, pull ~~proximal~~ ^{lower} loop up through ~~distal~~ ^{upper} loop, release little finger from both loops and then replace original loop. Repeat with other hand making ^a small loop by ~~giving string a half anti-clockwise twist~~ ^{giving string a ~~half~~ ^{anti} clockwise twist anti-clockwise.} bringing left end of string towards you and to right. Push loops towards centre of figure.
5. Insert indices, from ~~distal~~ ^{above} side, into thumb loops and transfer thumb loops to indices; pass thumbs ~~proximal~~ ^{under} to index loops, insert into little finger loops, from ~~proximal~~ ^{below} side, return with

^{near} radial little finger strings and both ^{lower} ~~proximal~~ index strings
 and insert into ^{upper} ~~distal~~ index loops from ^{below} ~~proximal~~ side, releasing
 indices from ^{upper} ~~distal~~ loops.

6. Caroline Extension.

2 ³/₄ " space

← Although this figure has the same name as Jayne's Fig. 841,
 (reconstructed under the figure Imwinuman), it is in fact only similar.

83. DURANG

Long String

(A lame man)

(Learnt from Mweija)

1. Nauru Opening 1.
2. Pass thumbs ~~distal~~^{above} to index and middle finger loops and hold down all strings; pass indices ~~distal~~^{over} to little finger loops, hook up both little finger strings and return, keeping indices pointing down, then insert into thumb loops from ~~distal~~^{above} side, twist indices away and up and release thumbs.
3. Pass thumbs ~~proximal~~^{under} to five ~~radial~~^{near} index strings at tips of indices and ~~distal~~^{upper far} ulnar index strings, then hold ~~distal~~^{upper far} ulnar index strings between tips of thumbs and indices, turn indices down, towards you and up carrying only ~~distal~~^{upper far} ulnar index strings, and release thumbs.
4. Insert thumbs, from ~~proximal~~^{below} side, into ~~proximal~~^{lower} index loops, then ~~from distal side into distal~~^{the far side and from above into upper} index loops, release indices from ~~distal~~^{upper} loops and thumbs return through ~~proximal~~^{lower} loops.
5. Eongatubabo, indices bringing forward four strings; release middle fingers.

2 $\frac{3}{4}$ space

Durang's wife, Fijabong, was said to waylay ~~people after~~ the souls of people and make them diseased or lame. She was also able to take the nourishment from food eaten by others and thus deprive it of its value. The figure was ^{considered} ~~said~~ to be very old.

84. AUMWANANEWU 三

Long String

(Learnt from Simon 三 *quanijo*)

1. Nauru Opening II.
2. Pass thumbs ~~distal to index~~ ^{over index loops, under} and middle finger strings, ~~proximal~~ ^{and} to ring finger ~~strings~~ ^{loops} and return with ~~radial and ulnar ring~~ ^{bottle} finger strings.
3. Insert indices, from ~~proximal side~~ ^{below}, into thumb loops, return with ~~ulnar~~ ^{far} thumb strings and release thumbs.
4. Pass thumbs ~~distal to proximal~~ ^{over lower} index loops, ~~proximal to~~ ^{under} all other strings and return with ~~ulnar~~ ^{far} little finger strings; release little fingers.
5. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to ring, middle and index loops, insert into ~~distal~~ ^{upper} thumb loops from ~~distal side~~ ^{above}, with backs of little fingers pick up ~~distal~~ ^{near} radial thumb strings and return to position, releasing thumbs from ~~distal~~ ^{upper} loops.
6. Pass thumbs ~~distal to~~ ^{over} index and middle finger loops, insert into ring finger loops from ~~proximal side~~ ^{below} and return with ~~radial~~ ^{near} ring finger strings.
7. Insert indices, from ~~proximal side~~ ^{below}, into thumb loops, return with ~~ulnar~~ ^{far} thumb strings and release thumbs.
8. Pass thumbs, from ~~proximal side~~ ^{below}, through ~~proximal~~ ^{lower} index loops, ~~proximal to~~ ^{under} all other strings and return with ~~ulnar~~ ^{far} little

finger string^s; release little fingers.

9. Repeat ~~movement~~ 5.

10. Release middle and ring fingers; with opposite hand grasp ~~radial~~^{near} index string, remove ~~from~~^{from} index then turn loop over away from you and replace on index.

11. Insert indices, from ~~distal~~^{above} side, into thumb loops, return with ~~radial~~^{near} thumb strings and release thumbs; pass thumbs ~~proximal~~^{under} to index loops, insert into little finger loops from ~~proximal~~^{below} side, return with ~~radial~~^{near} little finger strings and both ~~proximal~~^{lower} index strings ~~and~~^{then} insert into ~~distal~~^{upper} index loops from ~~proximal~~^{below} side releasing ~~distal~~^{upper} index loops from indices.

12. Caroline Extension.

2 ³/₄ " space

85. EKONAMADANG

Long String

(Stated to be a "very old name")

{Learnt from Chief Gaunubwe}

{Invented by Dederak}

1. Nauru Opening 1.
2. Pass thumbs ^{under} ~~proximal~~ to index and middle finger loops and return with ^{far} ~~ulnar~~ middle finger strings.
3. Insert indices, from ^{below} ~~proximal~~ side, into thumb loops, return with ^{far} ~~ulnar~~ thumb strings and release thumbs.
4. Pass thumbs, from ^{below} ~~proximal~~ side, through ^{lower} ~~proximal~~ index loops, ^{under} ~~proximal~~ to middle and little finger loops and return with ~~ulnar~~ ^{far} little finger strings. Release little fingers.
5. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ~~distal~~ ^{over} to middle and index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above} ~~distal~~ side, with backs of little fingers pick up ^{upper} ~~distal~~ ^{near} radial thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
6. Release indices and middle fingers.
7. Insert indices, from ^{above} ~~distal~~ side, into thumb loops and transfer these loops to indices.
8. Pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger loops from ^{below} ~~proximal~~ side, return with ^{near} radial little finger strings and insert into index loops also from ^{below} ~~proximal~~ side;

release indices.

9. Caroline Extension. This makes Ibija.

10. Lay figure flat, palms down, and release thumbs and indices. Make ^{an upside down} a loop on the top string, to left of the centre, by ^{bringing string} bringing left hand end towards you and to right; insert left thumb away from you into this loop, pass right string of loop to right under strings which lie on the top string of figure and insert right thumb away from you into loop. Extend.

2" space

11. Lay figure flat, turning over towards you to do so; arrange as in Fig. 4, pull out strings "a" and "b" and insert indices, pointing towards each other, under these strings. Extend. ^{turns it over.}

12. Eongatubabo. ^{The figure now is upside down, the continuation of}

13. Release thumbs; pass them ^{under} proximal to all strings, insert into little finger loops from ^{above} distal side, return with ^{far} ulnar little finger strings and release little fingers. Transfer index loops to little fingers. Insert indices, from ^{above} distal side, into thumb loops and transfer thumb loops to indices. Pass thumbs ^{under} proximal to index loops, insert into little finger loops from ^{below} proximal side, return with ^{near} radial little finger strings, then

insert into index loops also from ^{below} ~~proximal~~ side and release indices. Caroline Extension. These movements merely turn the figure over and some arranging is necessary to produce the desired pattern.

$2 \frac{3}{4}$ " space.

Chant: ♣

Egara bitune, gar a bitune ya wo opapaeata aruebit
 Ekonamadang bwe wo nim aia raidid bwe raidid bwa
 garaoaterei o1- u~~ey~~ ntranslatable~~3~~.

Learnt from Simon ~~Ch~~ Quanijo

1. Nauru Opening II.
2. Pass thumbs ~~distal to radial~~ ^{over near} index strings and ~~proximal to ulnar~~ ^{under far} index strings; ~~distal to radial~~ ^{over near} middle finger strings and ~~proximal to ulnar~~ ^{under far} middle finger strings; ~~distal to radial~~ ^{over near} ring finger strings and ~~proximal to ulnar~~ ^{under far} ring finger strings; return to position with the three ~~ulnar~~ ^{far} strings.
3. Insert indices, from ~~proximal side~~ ^{below}, into thumb loops, pick up ~~ulnar~~ ^{far} thumb strings and release thumbs.
4. Pass thumbs ~~distal to proximal~~ ^{over lower near} radial index strings and ~~proximal to proximal~~ ^{under} ulnar index strings; ~~distal to radial~~ ^{over near} middle finger strings and ~~proximal to ulnar~~ ^{under far} middle finger strings; ~~distal to radial~~ ^{over} ring finger strings and ~~proximal to ulnar~~ ^{under far} ring finger strings and both little finger strings; return to position with ~~ulnar~~ ^{far} little finger strings and release little fingers.
5. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to ring, middle and index loops, insert into ~~distal~~ ^{upper} thumb loops from ~~distal side~~ ^{above}, with backs of little fingers pick up ~~distal~~ ^{upper} radial thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.
6. Release indices, middle and ring fingers.
7. Insert indices, from ~~distal side~~ ^{above}, into thumb loops, pick up

~~radial~~ ^{near} thumb strings and release thumbs.

- 8. Pass thumbs ~~proximal to~~ ^{under} index loops, insert into little finger loops from ~~proximal side~~ ^{below}, return with ~~radial~~ ^{near} little finger strings and insert into index loops, also from ~~proximal side~~ ^{below}; release index fingers.
- 9. Caroline Extension and arrange figure.

2 $\frac{3}{4}$ " space

87. ITSIYO ME ARAIMAN
ITLLO MEARAIMAN

Long String

Quanijs
{Learnt from Simon Q and Ijauwe}

1. Nauru Opening II.
2. Pass thumbs, from ~~distal~~^{above} side, through index loops, pass ~~distal~~^{over} to middle finger loops, insert into ring finger loops from ~~distal~~^{above} side, return with ~~ulnar~~^{far} ring finger and ~~ulnar~~^{far} index strings.
3. Insert indices, from ~~proximal~~^{below} side, into thumb loops, pick up ~~ulnar~~^{far} thumb strings and release thumbs.
4. Pass thumbs, from ~~distal~~^{above} side, through ~~proximal~~^{lower} index loops, pass ~~proximal~~^{under} to middle finger loops, through ring finger loops from ~~distal~~^{above} side, ~~proximal~~^{under} to little finger loops, return to position with ~~ulnar~~^{far} little finger strings and release little fingers.
5. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal~~^{over} ~~ring,~~ middle and index loops, insert into ~~distal~~^{upper} thumb loops from ~~above,~~ ~~distal~~^{upper near} side, with backs of little fingers pick up ~~distal~~^{upper near} radial thumb strings and return to position releasing thumbs from ~~distal~~^{upper} loops.
6. Release index and ring fingers.
7. With opposite hand lift off middle finger loop, grasping ~~radial~~^{near} string, and put over index finger turning the loop over away from you so that the ~~radial~~^{near} string becomes the ~~ulnar~~^{far} index string.
8. Extend figure by picking up ~~radial~~^{near} thumb strings on tips of indices.
Lay figure flat by pointing fingers down; carefully release

thumbs and ^{upper} ~~distal~~ index loops. Make a loop on the top string to the right of central figure by giving right hand end an anti-clockwise twist. Insert right thumb, away from you, into this loop; insert left thumb from left to right under four strings which lie across top string, insert into right hand thumb loop, from ^{below} ~~proximal~~ side, and return.

9. Twist index loops ~~once~~. *away from you.*

10. Small Amwangijo.

$2 \frac{3}{4}$ "

← *Isiyo and Aramian were, according to legend, the first Nauruans. The figure*
~~This figure represents Adam and Eve and~~ was invented by Simon ^{Guanijo} and Ijauwe in 1938.

~~A rather pleasing figure results from varying movement 2 thus: Pass thumbs, from distal side, through index loops, pass distal to middle finger loops, insert into ring finger loops from distal side, return through index loops with ulnar ring finger strings. However, I did not see this done on Nauru.~~

88 · DEBAN ATIA

Long String

$\frac{3}{4}$ Learnt from Simon ^{Quanijo}

1. Perform 1 to 7 of ~~Itijo~~ ^{Itijo} ~~Me...~~ ^{me} ~~Arainan~~ ^{Arainan} No. 87.
2. Twist index loops *away from you.*
3. Hongatubabo.

$2\frac{3}{4}$ inch space

← This figure, invented by Simon ^{Quanijo} in 1938, was named by Chief Gaunubwe after his grandchild Einogog, who was also known as Deban Atia. According to ^{the Rev. Jacob} Aroi this name was originally given to a well known rooster brought to Nauru many years ago.

EIGAMOLA OR EKAIBWIT

89' ~~EIGAMOLA OR EKAIBWIT~~Long String

(The name of a woman)

{Learnt from Chief Gaunubwe}

1. Nauru Opening 1.
2. Pass thumbs ^{over} ~~distal~~ to index loops, ^{under} ~~proximal~~ to middle finger loops and insert into little finger loops from ^{below} ~~proximal~~ side; return with ^{near} ~~radial~~ little finger strings and ^{far} ~~ulnar~~ middle finger strings.
3. Insert indices, from ^{below} ~~proximal~~ side, into thumb loops and release thumbs.
4. Pass thumbs, from ^{above} ~~distal~~ side, through ^{lower} ~~proximal~~ index loops, ^{below} ~~proximal~~ to all other loops and return with ^{far} ~~ulnar~~ little finger strings. Release little fingers.
5. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ~~distal~~ ^{over} to middle and index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above} ~~distal~~ side, with backs of little fingers pick up ^{upper} ~~distal~~ ^{near} ~~radial~~ thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.
6. Pass thumbs ^{over} ~~distal~~ to index loops, insert into middle finger loops from ^{below} ~~proximal~~ side and return with ^{near} ~~radial~~ middle finger strings.
7. Insert indices, from ^{below} ~~proximal~~ side, into thumb loops and release thumbs.
8. Transfer ^{upper} ~~distal~~ index loops to thumbs.
9. Release indices and middle fingers.

- 10. Insert indices, from ^{above} ~~distal side~~, into thumb loops and transfer thumb loops to indices.
- 11. Pass thumbs ^{under} ~~proximal to~~ index loops, insert into little finger loops from ^{below} ~~proximal side~~, return with ^{near} radial little finger strings, then insert into index loops, also from ^{below} ~~proximal side~~, and release indices.
- 12. Caroline Extension.

$2\frac{3}{4}$ " space

2 of 100 = ← Eigamoⁱya (who was also known as Ekaibwi^t) was the daughter of a district chieftainess of Nauru, who must have been born about 1820 since Chief Gaunubwe (who was aged about 60 in 1937) remembered seeing her when he was a child and she was then an old woman. Darauba invented this figure in Eigamoⁱya's honour soon after she had stopped the fighting between Ewa and the other districts by standing between the warring parties. There was a chant accompanying the figure and, although most of it unfortunately cannot be deciphered, it indicates that one or both sides had cannon.

3 of 100 ← The following extract from "Chiefs of Baitsi", an unpublished note by Cude, written for C.M. Wedgwood about 1934, evidently refers to this event:-

"Einano, now over 70 yrs of age (since deceased) says that when she was about twenty years old [i.e. about 1874] there was a big fight

Eigamoia Ekaibwit

in Ewa (i.e. what are now Ewa, Anabar and Baitsi). The enemy were men from Meneng, Jarren, Buada, Boe and Aiwo. The battle was fought on the cliff opposite Arubo Mission Station. Eirak was then a child and when the people of Ewa saw that they were being defeated, they fled to a trader's house in Ewa district for protection. Eirak at the time was being held by his grandmother Ekaibwit, sister of Jim. All the people present were trying to get hold of the child Eirak to prevent him from being killed. When Ekaibwit saw that the child was in danger she went outside, and with her hands raised walked towards the enemy at the same time shouting to them to stop fighting. Auweida, who was the leader turned about and retired followed by his warriors."

"Queen, Temonibe of Eamwit, was influential throughout the island, and it is told of Eigamuija, her daughter, that she had the power to stop people fighting, because she had so many relatives in every district. - Camilla H. Wedgwood, "A Report on Research Work in Nauru Island, Central Pacific", Oceania, vol.vii, no.1 (Sept., 1936), p.5.

Ekaibwit

Chant: 4

Eruwiet ekanen omwayon ta pwewa, ta pwiuw, wo eo
gina, wo eo gona, ro gaten eb bwo ro pwiyeten eb ane.
Towiten Kaibwid enimo dugiet etar bwa re nimo gamaiw
oeya anudet Egamoya.

Cannons are trained toward South, toward North, you
cannot realize, you cannot, they are moving forward
on the land, they are taking possession of these
lands. Ekaibwid is going forward to stop the fight;
is there any as able as Egamoya.

90. EKAIBWID ^T ~~II~~Long String

{Learnt from Mweija}

1. Opening A.
2. Insert thumbs from ^{above} ~~distal side~~ into index loops and return with ^{far} ~~ulnar~~ index strings.
3. Insert indices, from ^{below} ~~proximal side~~, into thumb loops, return with ^{far} ~~ulnar~~ thumb strings and release thumbs.
4. Pass thumbs, from ^{above} ~~distal side~~, through ^{lower} ~~proximal~~ index loops, ^{far} ~~under~~ ~~proximal~~ to little finger loops and return with ~~ulnar~~ little finger strings; release little fingers.
5. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ~~distal~~ ^{over} to index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above,} ~~distal side~~, with backs of little fingers pick up ^{upper near} ~~distal radial~~ thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
6. Insert ring fingers, from ^{below} ~~proximal side~~, into index loops and return with ^{far} ~~ulnar~~ index strings; insert right middle finger, from ^{below} ~~proximal side~~, behind string at base of left middle finger and extend; insert left middle finger, from ^{below} ~~proximal side~~, behind string at base of right middle finger and extend.
7. Pass thumbs ^{over} ~~distal~~ to index and middle finger loops and insert into ring finger loops from ^{below} ~~proximal side~~; return with ^{near} ~~radial~~ ring finger strings.

8. Insert indices, from ~~proximal~~ ^{below} side, into thumb loops, return with ~~proximal~~ ^{lower far} ulnar thumb strings and release thumbs.
9. Pass thumbs, from ~~proximal~~ ^{below} side, through ~~proximal~~ ^{lower} index loops, ~~proximal~~ ^{index} to all remaining strings and return with ~~ulnar~~ ^{far} little finger strings; release little fingers.
10. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to ring, middle and index loops, insert into ~~distal~~ ^{upper} thumb loops from ~~distal~~ ^{above} side, with backs of little fingers pick up ~~distal~~ ^{upper} ~~radial~~ ^{near} thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.
11. Release indices, middle and ring fingers.

2 inch space

12. Extend momentarily with ~~radial~~ ^{near} thumb string and see-saw hands to absorb some of the loose strings into the figure then lay figure flat ~~with fingers~~ ^{with fingers} pointing upwards. Arrange strings as in ~~Diagram~~ ^{Fig. 5} and insert indices at "a, a", and bring them up at "b, b". Work loops towards centre of figure.
13. Eongatubabo.

2 $\frac{3}{4}$ " space

← This figure was sometimes extended after movement 11 by using Caroline Extension, after arranging the strings as usual, instead of finishing with Eongatubabo.

3. *opus*

← As the most celebrated heroine in Nauruan 19th century history (see the notes to the previous figure) it is not surprising to find more than one figure named in her honour.

91. EINOGOG ME EUAMWE

Long String

{Learnt from Ijauwe}

(Grandchildren of Chief Gaunubwe)

1. Opening A.
2. Insert thumbs, from ^{above} ~~distal side~~, into index loops and return with ^{far} ~~ulnar~~ index strings.
3. Insert indices, from ^{below} ~~proximal side~~, into thumb loops, return with ^{far} ~~ulnar~~ thumb strings and release thumbs.
4. Pass thumbs, from ^{above} ~~distal side~~, through ^{lower} ~~proximal~~ index loops, ^{under} ~~proximal~~ to little finger loops, return with ^{far} ~~ulnar~~ little finger strings and release little fingers.
5. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ^{over} ~~distal to~~ index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above} ~~distal side~~, with backs of little fingers pick up ^{upper near} ~~distal radial~~ thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
6. Repeat 2, 3, 4 and 5.
7. Insert ring fingers, from ^{below} ~~proximal side~~, into index loops and return with ^{far} ~~ulnar~~ index strings.
8. Insert right middle finger, from ^{below} ~~proximal side~~, behind string at base of left middle finger and return to right; perform similar movement with left middle finger.
9. Pass thumbs ^{over index} ~~distal to indices~~ and middle finger loops, insert into

ring finger loops from ~~proximal~~ ^{below} side and return with ~~radial~~ ^{near} ring finger strings.

10. Insert indices, from ~~proximal~~ ^{below} side, into thumb loops, return with ~~ulnar~~ ^{far} thumb strings and release thumbs.

11. Pass thumbs, from ~~proximal~~ ^{below} side, through ~~proximal~~ ^{lower} index loops, ~~under~~ ^{far} ~~proximal~~ to all other strings, return with ~~ulnar~~ ^{far} little finger strings and release little fingers.

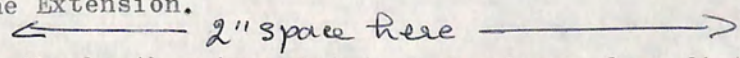
12. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to ring, middle and index loops, insert into ~~distal~~ ^{upper} thumb loops from ~~distal~~ ^{above} side, with backs of little fingers pick up ~~distal~~ ^{upper near} ~~radial~~ thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.

13. Release indices, middle fingers and ring fingers.

14. Insert indices, from ~~distal~~ ^{above} side, into thumb loops and transfer these loops to indices.

15. Pass thumbs ~~proximal~~ ^{under} to index loops, insert into little finger loops from ~~proximal~~ ^{below} side, return and insert into index loops also from ~~proximal~~ ^{below} side and release indices.

16. Caroline Extension.



17. Release thumbs then insert into index loops from ~~distal~~ ^{above} side and release indices; lay figure flat etc. (next page)

18. Lay figure flat by lowering hands in their upright position.

Arrange as in ^{Fig.6}~~diagram~~ and insert indices at "a,a" and up at

"b,b". Work little loops towards centre of figure.

18. Twist index loops *away from you*

19. Eongatubaho.

2 $\frac{3}{4}$ " space

~~This figure was invented by Ijauwe soon after I left Nauru in 1937 and was recorded by me during a short stay in 1938.~~

← This figure was invented by Ijauwe soon after I left Nauru in 1937 and was recorded by me during a short stay in 1938.

92. APEGOGORA

Long String

{Learnt from Ijauwe}

1. Opening A.
2. Transfer index loops to ring fingers.
3. Insert middle fingers, from ^{below} ~~proximal side~~, into thumb loops and return with ^{far} ~~ulnar~~ thumb strings.
4. Insert indices under opposite palmer ^a strings as in Opening A.
5. Pass thumbs ^{over} ~~distal~~ to index loops, insert into middle finger loops from ^{below} ~~proximal side~~ and return with ^{near} ~~radial~~ middle finger strings.
6. Insert indices, from ^{below} ~~proximal side~~, into thumb loops and release thumbs.
7. Pass thumbs, from ^{above} ~~distal side~~, through ^{lower} ~~proximal~~ index loops, ^{under} ~~proximal~~ to all strings, return with ^{far} ~~ulnar~~ little finger strings and release little fingers.
8. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ~~distal~~ ^{over} to ring, middle and index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above} ~~distal side~~, with backs of little fingers pick up ~~distal~~ ^{upper} ~~radial~~ thumb strings and return to position releasing thumbs from ^{near} ~~radial~~ thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
9. With opposite hand bring little finger loops up through ring finger loops and return to little fingers.
10. Twist index and thumb loops.
11. Amwangijo, releasing ring and middle fingers after movement 7.

- 12. Nauru Ending. The figure is now complete but upsidedown.
- 13. Release thumbs then pass them ^{under} ~~proximal~~ to index and little finger loops, return with ^{far} ~~ulnar~~ little finger strings and release little fingers; transfer index loops to little fingers; insert indices, from ^{above} ~~distal~~ side, into thumb loops and release thumbs; pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger loops from ^{below} ~~proximal~~ side, return with ^{near} ~~radial~~ little finger strings, then insert into index loops, also from ^{below} ~~proximal~~ side, and release indices.

$2\frac{3}{4}$ " space

← This is an old figure invented by Eidonoda, wife of Ruga. It represents a coral pinnacle in Anibare, by the narrow pathway to the island plateau, from which the warrior Ijibawo jumped over the heads of his enemies.

93. EIDENAMO ^{ME} ~~AND~~ EIDEBARA

Long String

(Two chiefs' wives)

{Learnt from Mweija}

1. Nauru Opening 1.
2. With thumbs hold down both strings of index and middle finger loops; pass indices ^{under} ~~proximal~~ to little finger loops, return with both little finger strings, then insert indices, from ^{above} ~~distal~~ side, into thumb loops, pick up ^{near} radial thumb strings and release thumbs.
3. Insert thumbs, from ^{below} ~~proximal~~ side, into ^{lower} ~~proximal~~ index loops, hold ^{upper} ~~distal~~ ^{far} ulnar index strings against index fingers and bend indices down through ^{lower} ~~proximal~~ loops taking with ^{them} ~~it~~ ^{upper} ~~its~~ distal loops and giving ^{them} ~~it~~ a twist; release thumbs.
4. Insert thumbs, from ^{above} ~~distal~~ side, into index loops and release indices.
5. Transfer middle finger loops to indices.
6. Twist all loops.
7. Amwangijo.
8. Nauru Ending.

2 ³/₄ " space

Chant:+

Orre Areao Eigaoa, ma ngam obaoeda giaiaian akwon ot Demereren ma
 ngam obaoeda giaiaian akwon o' Ranibog ya arumen bwi Eidenamo yon me
 Eidebara ami goe/-U {Untranslatable}.

94. EIDOBU

Long String

(The name of a woman)

{Learnt from Ijauwe}

1. Nauru Opening 1.
2. With thumbs hold down both strings of index and middle finger loops; pass indices ^{under} ~~proximal~~ to little finger loops, return with both little finger strings, then insert indices, from ^{above} ~~distal side~~, into thumb loops, pick up ^{near} ~~radial~~ thumb strings and release thumbs.
3. Pass thumbs, from ^{below} ~~proximal~~ side, through ^{lower} proximal index loops, insert into ^{upper} ~~distal~~ index loops from ^{the far side and fern above} ~~distal~~ side and return with ^{upper far} ~~distal ulnar~~ index strings; release indices from all strings.
4. Transfer middle finger loops to indices.
5. Insert little fingers, from ^{below} ~~proximal~~ side, into index loops and return with ^{far} ~~ulnar~~ index strings.
6. Insert indices, from ^{below} ~~proximal~~ side, into little finger loops, return with ^{near} ~~radial~~ little finger strings and release little fingers.
7. Transfer ^{upper} ~~distal~~ index loops to little fingers.
8. Twist all loops.
9. Amwangijo. *turns it over.*
10. Nauru Ending. The figure is now complete but ^{turned} ~~upside down~~, *the continuation*
11. Release thumbs then pass them ^{under} ~~proximal~~ to index and little finger

loops, return with ^{far} ~~ulnar~~ little finger strings and release
 little fingers; transfer index loops to little fingers; insert
 indices, from ^{above} ~~distal side~~, into thumb loops and release thumbs;
 pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger
 loops from ^{below} ~~proximal side~~, return with ^{near} ~~radial~~ little finger
 strings, then insert into index loops, also from ^{below} ~~proximal side~~,
 and release indices.

2 $\frac{3}{4}$ " space

95. IWINUMWEN

Long String

(The name of a man)

{Learnt from Ijauwe and Agura}

1. Nauru Opening 1.
2. Pass thumbs ~~distal~~^{over} to index loops and hold down both index strings; pass indices ~~proximal~~^{under} to middle finger loops, insert into little finger loops from ~~proximal~~^{below} side, return with ~~radial~~^{near} little finger strings and both middle finger strings then insert into thumb loops from ~~distal~~^{above} side, pick up ~~radial~~^{near} thumb strings and release thumbs.
3. Pass thumbs, from ~~proximal~~^{below} side, through ~~proximal~~^{lower} index loops then insert into ~~distal~~^{upper} index loops from ~~distal~~^{the far side and from above,} side, return through ~~proximal~~^{lower} loops with ~~distal~~^{upper far} ulnar index strings and release indices from all strings.
4. Pass right thumb and index, from ~~distal~~^{above} side, through left middle finger loop, take loop off left little finger, bring up through middle finger loop and replace on little finger. Repeat with other hand.
5. Twist middle finger and little finger loops *away from you.*
6. Transfer middle finger loops to indices.
7. Anwangijo.
8. Nauru Ending.
9. Release thumbs; pass them ~~proximal~~^{under} to all strings, insert into

little finger loops from ^{above} ~~distal side~~, return with ^{far} ~~ulnar~~ little
 finger strings and release little fingers. Transfer index loops
 to little fingers. Insert indices, from ^{above} ~~distal side~~, into
 thumb loops and transfer thumb loops to indices. Pass thumbs
^{under} ~~proximal~~ to index loops, insert into little finger loops from ~~below~~,
~~proximal side~~, return with ^{near} ~~radial~~ little finger strings, then
 insert into index loops also from ^{below} ~~proximal side~~ and release
 indices. Caroline Extension. These movements merely turn the
 figure over and some arranging is necessary to produce the
 desired pattern.

a good $2\frac{1}{2}$ inch space

← According to an old legend Iwinumwen was a man who kept away from
 women to avoid worry. He was so careful, that even when he stepped on
 a sea-urchin it did not harm him. He lived in a hollow pinnacle in
 Demjemodu where people took refuge in time of war and which is now called
 Raoit Iwinumwen.

96. ERAPWIN

Long String

(The name of a woman)

{Learnt from Chief Gaunubwe}

1. Opening A.
2. Pass indices ^{under} ~~proximal~~ to little finger loops, return with both little finger strings then insert, from ^{above} ~~distal side~~, into thumb loops, pick up ^{near} ~~radial~~ thumb strings and release thumbs.
3. Pass thumbs, from ^{below} ~~proximal side~~, through ^{lower} ~~proximal~~ index loops, insert into ^{upper} ~~distal~~ loops from ^{the far side and from above,} ~~ulnar and distal side~~, transfer ^{upper} ~~distal~~ loops to thumbs, return through ^{lower} ~~proximal~~ loops and release indices.
4. ^{Caroline Extension with radial thumb strings to show "sun" then release string from index;} Lay figure down, fingers pointing up, and transfer thumb loops to indices; take the two left hand lower strings of the "sun", insert between the two right hand lower strings and pull strings to opposite sides; insert indices down into new lower half of "sun", hook up two strings on either side, bring towards you distal to ^{near} ~~radial~~ index strings, hook up these strings on backs of indices and then transfer them to thumbs; extend hands.
5. Insert indices, from ^{above} ~~distal side~~, into thumb loops and transfer thumb loops to indices; pass thumbs ^{under} ~~proximal~~ to index and little finger loops, return with ^{far} ~~ulnar~~ little finger strings and release little fingers; transfer ^{upper} ~~distal~~ index loops to little fingers; insert indices, from ^{above} ~~distal side~~, into thumb loops

and transfer thumb loops to indices; pass thumbs ~~proximal~~ ^{under} index loops, insert into little finger loops from ~~proximal~~ ^{below} side, return with ^{near} radial little finger strings and both ~~proximal~~ ^{lower} index strings then insert into ~~distal~~ ^{upper} index loops from ^{below} ~~proximal~~ ^{upper} side and release indices from ~~distal~~ ^{upper} loops.

6. Caroline Extension. A second person arranges figure.

3" space

Chant:+

Adaga wo bae, ebog man om wo eagada buroburon gow mana bwe tariei
 omo rar Barabaron-aimar o yor ea ngatarin ot Edogoboyarag eibweiba
 oerot eran mo kanga mwi me eo were weten bwe ei duei mago etetog rabadan
 enga amo epanini eo nungida ang mwitong bwe re eininedea re einineduwa,
 Raipwin o re einineduwa, - U {untranslatable}.

^{3 lines} This figure was invented by Dederag. Eraipwin lived in Boe.

97. EMANODOGONIGAE L
EMANODOGONIGAE I

Long String

(Name of a woman)

Learnt from Chief Gaunubwe

1. Opening A.
2. Transfer thumb loops to indices; insert thumbs, from ~~distal~~ ^{above,} ~~side,~~ into ~~distal~~ ^{upper} index loops and transfer these loops to thumbs.
3. Transfer little finger loops to indices; insert little fingers, from ~~distal~~ ^{above} side, into ~~distal~~ ^{upper} index loops and transfer these loops to little fingers.
4. With right thumb and index pull left ~~radial~~ ^{near} little finger string up through index loop; then pick up left ~~radial~~ ^{near} index string and pull both strings towards you, ~~distal~~ ^{over} to left thumb loop, and drop. Now pick up left ~~inner~~ ^{far} thumb string, pull towards you and put over both thumbs; Navaho thumbs.
5. Pull little loops just made towards centre of figure; lay figure flat, without turning it over, enlarge the two loops and superimpose one on the other; with thumbs and indices pull up, through centre of loops, the ~~radial~~ ^{near} little finger string which runs from hand to hand; insert little fingers towards you under this string, extend and Navaho little fingers.
6. Insert indices, from ~~distal~~ ^{above} side, into thumb loops and release thumbs.

7. Pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger loops from ^{below} ~~proximal~~ side, return with ^{near} ~~radial~~ little finger strings and both ^{lower} ~~proximal~~ index strings, then insert into ^{upper} ~~distal~~ index loops from ^{below} ~~proximal~~ side and release ^{upper} ~~distal~~ index loops.
8. Caroline Extension.

$2 \frac{3}{4}$ " space

This figure was invented and given this pseudonym by Atabwijue in honour of a Nauruan woman for whom he had a high regard. Her real name is unknown.

Chant: †

^{3 staves} \equiv Emainodogonigae ma amumom wo eiwiwo Yangabawo, - U ~~Untranslatable~~.

← This figure was invented and given this pseudonym by Atabwijue in honour of a Nauruan woman for whom he had a high regard. Her real name is unknown.

98. EIGABANUWEA

Long String

(The name of a woman)

{Learnt from Ijauwe}

Synonym: Aro equan: two suns.

1. Opening A.
2. Transfer thumb loops to indices, then insert thumbs, from ~~distal~~ ^{above,} ~~side,~~ into ^{upper} ~~distal~~ index loops and transfer these loops to thumbs.
3. Transfer little finger loops to indices, then insert little fingers, from ^{above} ~~distal~~ ~~side,~~ into ^{upper} ~~distal~~ index loops and transfer these loops to little fingers.
4. With right thumb and index draw left ^{near} ~~radial~~ little finger string up through index loop, make ^{an upright} ~~a~~ loop on this string, ^{by giving it a} ~~from right to~~ ^{clockwise twist,} ~~left,~~ insert little fingers towards you into loop, draw hands apart and Navaho little fingers. This produces a small "sun" formed by ^{near} ~~radial~~ little finger strings and ^{far} ~~ulnar~~ index strings.
5. With right thumb and index draw left ^{far} ~~ulnar~~ thumb string up through index loop, then bring up through centre of "sun" already formed, make a loop on it, insert thumbs away from you into loop and Navaho thumbs.
6. Insert indices, from ^{above} ~~distal~~ ~~side,~~ into thumb loops and release thumbs.
7. Pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger

loops from ^{below} proximal side, return with ^{near} radial little finger strings and both ^{lower} proximal index strings; then insert into ^{upper} distal index loops from ^{below} proximal side and release indices from ^{upper} distal loops.

8. Caroline Extension.

3" space

← Eigabanuwa was a woman of Gilbertese origin who lived on Nauru many years ago and was very beautiful.

99. ITUBWER I

Long String

(Patterned like a mat)

{Learnt from Mweiija}

See Jayne, Fig. 830, "Representation of a mat", which is identical.

1. Nauru Opening II.
2. Twist all loops.
3. Pass thumbs, from ~~distal~~^{above} side, through index, middle and ring finger loops and hold down all three ~~radial~~^{near} strings; insert indices, from ~~distal~~^{above} side, into little finger loops, hook up ~~radial~~^{near} little finger strings and the three ~~ulnar~~^{far} strings, then still pointing down bring towards you ~~distal~~^{over} to thumb loops, hook up ~~radial~~^{near} thumb strings away from you and straighten indices but not thumbs; pass thumbs ~~proximal~~^{under far} to ulnar little finger strings, hook them up on back of thumbs and return to position; release little fingers.
4. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal~~^{over} to ring, middle and index loops, insert into ~~distal~~^{upper} thumb loops from ~~distal~~^{above} side, with backs of little fingers pick up ~~distal~~^{upper} ~~radial~~^{near} thumb strings and return to position releasing thumbs from ~~distal~~^{upper} loops.
5. Release ring, middle and index fingers.
6. Insert indices, from ~~distal~~^{above} side, into thumb loops and transfer thumb loops to indices.
7. Pass thumbs ~~proximal~~^{under} to index loops, insert, from ~~proximal~~^{below} side,

into little finger loops, return with ^{near} ~~radial~~ little finger strings and insert into index loops also from ^{below} ~~proximal side~~; release indices.

8. Caroline Extension.

3" space

100. ITUBWER II

Long String

(Representation of a mat)

Reconstructed by the author

← See Jayne, Fig. 836, is identical.

1. Opening A.
2. Anwangijo without twisting thumb loops at movement 7.
3. Nauru Ending.

3" space.

101. ITUBWER III

Long String

(Patterned like a mat)

{Learnt from Mweija}

1. Nauru Opening 1.
2. Pass thumbs, from ~~distal side~~^{above}, through index loops, insert into middle finger loops, also from ~~distal side~~^{above}, and return with ~~ulnar~~^{for} middle and index strings.
3. Insert indices, from ~~proximal side~~^{below}, into thumb loops, return with ~~ulnar~~^{for} thumb strings and release thumbs.
4. Pass thumbs, from ~~distal side~~^{above}, through ~~proximal~~^{lower} index loops, ~~proximal~~^{under} to all other strings and return with ~~ulnar~~^{for} little finger strings; release little fingers.
5. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal~~^{over} to middle and index loops, insert into ~~distal~~^{upper} thumb loops from ~~above~~^{above}, ~~distal side~~^{upper near}, with backs of little fingers pick up ~~distal radial~~ thumb strings and return to position releasing thumbs from ~~upper~~^{upper} ~~distal~~ loops.
6. Repeat 2, 3, 4 and 5 ~~as many times as desired or the length of string permits.~~^{twice.}
7. Release indices and middle fingers.
8. Insert indices, from ~~distal side~~^{above} into thumb loops and release thumbs.
9. Pass thumbs ~~proximal~~^{under} to index loops, insert into little finger

loops from ~~proximal~~^{below} side, return with ~~radial~~^{near} little finger strings, then insert into index loops, also from ~~proximal~~^{below} side and release indices.

10. Caroline Extension.

$2 \frac{3}{4}$ " space

(Patterned like a mat)

{Learnt from Mweija}

1. Nauru Opening II.

2. Pass thumbs ^{over} ~~distal to~~ index, middle and ring finger loops and hold down all strings; pass indices ^{over} ~~distal to~~ little finger loops, with indices pointing down hook up both little finger strings towards you, then insert indices, from ^{above} ~~distal side~~, into thumb loops, twist indices away from you and up and release thumbs.

3. ^{Pass thumbs under all upper near index strings and upper far index strings, upper far} ~~Insert thumbs, from proximal side, through proximal index loops,~~ ^{with thumbs then} hold ~~distal ulnar~~ index strings against indices ^{allowing upper near index strings to pass over} and twist indices down, towards you and up ~~within their own loops~~; release thumbs and extend.

4. ^{Pass} ~~Insert thumbs, from proximal side, through proximal index loops,~~ ^{below} ~~insert into~~ upper loops from the far side and from above, ^{lower} ~~distal to distal ulnar index strings,~~ transfer distal loop to thumbs and return through proximal loops.

5. Pass thumbs, from ^{above} ~~distal side~~, through index, middle and ring finger loops and hold down ^{near} ~~radial~~ strings; insert indices, from ^{above} ~~distal side~~, into little finger loops, hook up ^{near} ~~radial~~ little finger strings and all three ^{far} ~~ulnar~~ strings, then keeping indices pointing down bring them towards you, ^{over} ~~distal to~~ all strings, hook up away from you ^{near} ~~radial~~ thumb strings and straighten

indices (but not thumbs); pass thumbs ~~proximal to ulnar~~ ^{under far} little finger strings, hook them up on back of thumbs and return thumbs to position; release little fingers.

6. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to ring, middle and index loops, insert into ~~distal~~ ^{upper} thumb loops from ~~distal~~ ^{above} side, with backs of little fingers pick up ~~distal~~ ^{upper} ~~radial~~ ^{near} thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.

7. Release indices, middle and ring fingers.

8. Insert indices, from ~~distal~~ ^{above} side, into thumb loops and transfer thumb loops to indices; pass thumbs ~~proximal to~~ ^{under} index loops, insert into little finger loops from ~~proximal~~ ^{below} side, return with ~~radial~~ ^{near} little finger strings and insert, also from ~~proximal~~ ^{below} side, into index loops and release indices.

9. Caroline Extension; arrange figure.

$2 \frac{3}{4}$ " space

← An unnamed figure is made by using Opening A/ only instead of Nauru Opening II/ ^{indices only instead of} ~~and following instructions for index, middle and ring fingers, with indices only.~~

$2 \frac{3}{4}$ " space

FIGE MEANGS

103. ~~EGEMEANG~~

Long String

(The name of a woman)

{Learnt from Mweija}

← ~~See~~ Jayne, Fig. 829, Egona and Egameang sitting on a stone, which is identical.

1. Nauru Opening 1.
2. Pass thumbs ~~distal~~ ^{over} to index loops, insert into middle finger loops from ~~proximal side~~ ^{below}, and return with ~~radial~~ ^{near} middle finger strings.
3. Insert indices, from ~~proximal side~~ ^{below}, into thumb loops, pick up ~~ulnar~~ ^{far} thumb strings on their tips and release thumbs.
4. Pass thumbs, from ~~distal side~~ ^{above}, through ~~proximal~~ ^{lower} index loops, ~~proximal~~ ^{under} to middle and little finger loops and return with ~~ulnar~~ ^{far} little finger strings; release little fingers.
5. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to middle and index loops, insert into ~~distal~~ ^{upper} index loops from ~~distal side~~ ^{above}, with backs of little fingers pick up ~~distal radial~~ ^{upper near} thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.
6. Twist index and thumb loops.
7. Anwangijo, releasing middle fingers after ~~movement~~ ⁷ 7.
8. Release thumbs and work hands apart until all strings are taut.
9. Nauru Ending. The figure is now complete but upsidedown.
10. Release thumbs then pass them ~~proximal~~ ^{under} to index and little finger loops, return with ~~ulnar~~ ^{far} little finger strings and release little

fingers; transfer index loops to little fingers; insert indices, from ^{above} ~~distal side~~, into thumb loops and release thumbs; pass thumbs ^{under} ~~proximal to~~ index loops, insert into little finger loops from ^{below} ~~proximal side~~, return with ^{near} ~~radial~~ little finger strings, then insert into index loops, also from ^{below} ~~proximal side~~, and release indices.

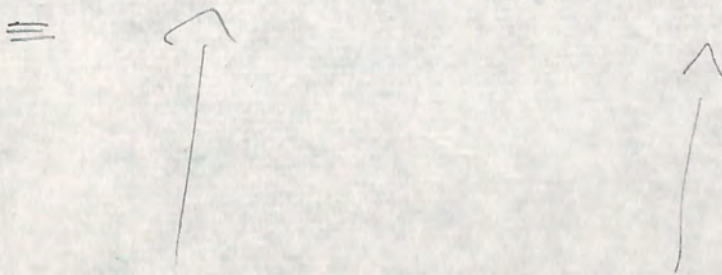
11. Caroline Extension. A second person arranges the figure.

a good 2 1/2" space

X with

← Egemeang was Adimo's great grandmother. She was skilful at making ornaments from shells and other materials and was always decked with them.

Egemeang
|
Deidi
|
Atago
|
Adimo



← This figure can also be made using Eongatubabo, instead of Amvangi and Nauru Ending.

(The name of a woman)

~~is~~ Learnt from Ijauwe

←
~~See~~ Jayne, Fig. 832, ~~which~~ is identical.

1. Nauru Opening I.
2. Pass thumbs ~~distal~~^{over} to index loops, insert into middle finger loops from ~~proximal side~~^{below} and return with ~~radial~~^{near} middle finger strings.
3. Insert indices, from ~~proximal side~~^{below}, into thumb loops, return with ~~ulnar~~^{far} thumb strings and release thumbs.
4. Pass thumbs, from ~~proximal side~~^{below}, through ~~proximal~~^{lower} index loops, ~~proximal~~^{under} to all other strings and return with ~~ulnar~~^{far} little finger strings; release little fingers.
5. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal~~^{upper} over to middle and index loops, insert into ~~distal~~^{upper} thumb loops from ~~distal side~~^{above}, with backs of little fingers pick up ~~distal radial~~^{upper near} thumb strings and return to position releasing thumbs from ~~distal~~^{upper} loops.
6. Release indices and middle fingers.
7. Caroline Extension with ~~radial~~^{near} thumb strings. Lay figure flat turning it over towards you as you do so and releasing indices but not thumbs.

$1\frac{3}{4}$ " space

8. Arrange figure as in Fig. 7 ; insert indices at "a, a" and bring up at "b, b", draw hands apart and work little loops towards centre of figure.
9. Twist index loops *away from you*.
10. Amwangijo.
11. Nauru Ending.

$2\frac{3}{4}$ " space

← Egattamma was Eidiowinago's sister. She remained with her father when Eidiowinago went to the moon.

105. EDEMA ME EDOUWA

Long String

TWO WOMEN COUSINS
(~~The names of two sisters~~)

{Learnt from Mweija}

← See Jayne, Fig. 834, Etima and Etowa (Nauru women of rank), which is identical.

1. Nauru Opening 1.
2. Bend thumbs away from you, ^{over} ~~distal~~ to index and middle finger loops, and hold down all strings; insert indices, from ~~distal~~ ^{above,} ~~side,~~ into little finger loops, hook up ^{near} radial little finger strings and, still pointing down, bring indices towards you ^{over} ~~distal~~ to all intervening strings; hook up ^{near} radial thumb strings and straighten indices.
3. Thumbs release all but ^{upper far} ~~distal~~ ulnar index strings which are kept caught in the crook of bent thumbs; pass thumbs ~~proximal~~ ^{under} ulnar little finger strings then hook them up on backs of thumbs and return; release little fingers.
4. Transfer ^{upper} ~~distal~~ index loops to thumbs; pass little fingers ~~distal~~ ^{over} to middle and index loops, insert into ^{upper} ~~distal~~ thumb loops from ^{above,} ~~distal~~ side, with backs of little fingers pick up ^{upper near} ~~distal~~ radial thumb strings and return to position releasing thumbs from ^{upper} ~~distal~~ loops.
5. Push little loops just made towards centre of figure.
6. Eongatubabo.

$2 \frac{3}{4}$ " space

The hanging loops represent the girdles of the ~~sisters~~ ^{Cousins} when young; work the figure until strings are taut - the ~~sisters~~ ^{Cousins} are now old women.

$2 \frac{3}{4}$ " space

Chant (as amended by the Rev. Jacob Aroi):

Iyebogo, iyebogo bwi Eibaiduwen mi Ibirima anwar gauweyo
 inungiet emo, inungiet emo bwe Eoubaganagaraway - untranslatable.
 (Untranslatable).

106. EIDIOW DOGOBEA EIDEUOARO

Long String

(The name of a man and his two wives)

{Learnt from Ijauwe}

← See Jayne, Fig. 835, Echeog and Edawaroi (two women), which is identical if Amwangijo is made instead of Small Amwangijo.

1. Nauru Opening 1.
2. Pass thumbs, from ~~distal~~^{above} side, through index loops, insert into middle finger loops from ~~proximal~~^{below} side and return with radial ^{near} middle finger strings.
3. Insert indices, from ~~proximal~~^{below} side, into thumb loops, pick up ~~ulnar~~^{far} thumb strings and release thumbs.
4. Pass thumbs, from ~~distal~~^{above} side, through ~~proximal~~^{lower} index loops, ~~under~~^{near} proximal to middle and little finger loops and return with ~~ulnar~~^{far} little finger strings; release little fingers.
5. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal~~^{over} to middle and index loops, insert into ~~distal~~^{upper} thumb loops from ^{above}, ~~distal~~^{upper near} side, with backs of little fingers pick up ~~distal~~^{radial} thumb strings and return to position releasing thumbs from ~~distal~~^{upper} loops.
6. Insert little fingers, from ~~proximal~~^{below} side, into middle finger loops and return with ~~ulnar~~^{far} middle finger strings.
7. Insert indices, from ~~proximal~~^{below} side, into little finger loops, pick up ~~radial~~^{near} little finger strings and release little fingers; transfer

^{upper}
~~distal~~ index loops to little fingers.

8. Twist index and thumb loops; release middle fingers.
9. Small Amwangiyo.

2 $\frac{1}{2}$ " space

← A chant, recounting the life of Dogobea (Eigamoia's mother's brother), had been forgotten on Nauru. The figure was said to have been invented before Etaroking (see Jayne Fig. 838).

3 lines
 ← This figure can also be made using Eongatubaho, instead of Amwangigijo and Nauru Ending.

ETAROKING

107. ~~NON-NAME~~

Long String

(Learnt from Chief Gaunubwe)

See Jayne, Fig. 838, Etaroking (A priestess of Nauru in olden times), ~~which~~ is almost if not absolutely identical.

1. Nauru Opening II.
2. Pass thumbs ~~distal~~^{over} to index and middle finger loops, ~~proximal~~^{under} to ring finger loops and insert into little finger loops from ~~proximal~~^{below} side; return to position with ~~radial~~^{near} little finger strings and ~~ulnar~~^{far} ring finger strings.
3. Insert indices, from ~~proximal~~^{below} side, into thumb loops; return with ~~ulnar~~^{far} thumb strings and release thumbs.
4. Pass thumbs, from ~~distal~~^{above} side, through ~~proximal~~^{lower} index loops, ~~proximal~~^{under} to all remaining strings and return with ~~ulnar~~^{far} little finger strings; release little fingers.
5. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal~~^{over} to ring, middle and index loops, insert into ~~distal~~^{upper} thumb loops from ~~distal~~^{above} side, with backs of little fingers pick up ~~distal~~^{upper near} radial thumb strings and return to position releasing thumbs from ~~distal~~^{upper} loops.
6. Pass thumbs ~~distal~~^{over} to index and middle finger loops, insert into ring finger loops from ~~proximal~~^{below} side and return with ~~radial~~^{near} ring finger strings.
7. Insert indices, from ~~proximal~~^{below} side, into thumb loops, return with ~~ulnar~~^{far} thumb strings and release thumbs.

- 8. Transfer ^{upper} ~~distal~~ index loops to thumbs.
- 9. Release indices, middle and ring fingers.
- 10. Insert indices, from ^{above} ~~distal side~~, into thumb loops and release thumbs.
- 11. Pass thumbs ^{under} ~~proximal to~~ index loops, insert into little finger loops from ^{below} ~~proximal side~~, return with ^{near} radial little finger strings, insert into index loops, also from ^{below} ~~proximal side~~, and release indices.
- 12. Caroline Extension. A second person arranges figure.

2 1/2 inch space

(The name of a girl):

Learnt from Ijauwe

← See Jayne, Fig. 839, which is ~~similar but not~~ identical.

1. Opening A.
2. Insert indices, from ~~proximal side~~ ^{below}, into little finger loops, return with ~~radial~~ ^{near} little finger strings, then insert into thumb loops from ~~distal side~~ ^{above}, return with ~~radial~~ ^{near} thumb strings and release thumbs.
3. ~~Insert~~ ^{pass} thumbs, from ~~proximal side~~ ^{below}, ~~into proximal index loops~~ ^{through lower}, grasp ~~distal ulnar~~ ^{upper far} index strings between thumbs and indices and twist indices down through their own ~~proximal~~ ^{lower} loops, towards you and back to position with thumbs still pressed against indices;
4. A "sun" will now be seen depending from ~~ulnar~~ ^{far} index string. With fingers pointing down lay figure flat and release thumbs and indices; make a loop ^{lying away from you} on the top string, to right of "sun", by ~~passing right end of string away from you and to the left and then~~ ^{giving string a half twist anti-clockwise} giving the loop thus formed another twist; insert right thumb away from you into this loop, pass left thumb from left to right under strings of "sun" which lie over top string, then insert into made loop beside right thumb and return through "sun" with right ~~radial~~ ^{near} thumb string. Extend hands, slightly.

2 1/2" space

5. Extend figure by picking up ^{near} ~~radial~~ thumb strings with indices. Then
and indices
6. Lay figure flat again and release thumbs; find the loop which
enlarge it and pull it
now makes a tail to the "sun" ~~pull the tail loop~~ down to base of
(see Fig. 8).
figure; put under bottom string, then bring it over and up to top
of figure; insert tail loop to right and left at "a, a" and out at
"b, b"; insert indices into loop at "b, b" and hook up top string of
figure. Extend hands but do not pull tight.
6. Pass thumbs ^{under} ~~proximal to~~ index loops and insert into little finger
loops from ^{below} ~~proximal~~ side, then into index loops, also from ^{below} ~~proximal~~
~~side~~ and release indices.
7. Caroline Extension.

3" space

← Tinamitto was a very pretty girl. Dauwaba was a young man with a number of sweethearts but after seeing Tinamitto he left them all and married her.

109. EIDIOWINAGO

Long String

(The name of a woman)

{Learnt from Dube and Adimo}

See Jayne, Fig. 840, ~~which~~ is identical with the figure produced after movement 7.

1. Nauru Opening II.
2. Pass thumbs ~~distal~~^{over} to index and middle finger loops, insert into ring finger loops from ~~proximal side~~^{below} and return with ~~radial little ring~~^{near ring} finger strings.
3. Insert indices, from ~~proximal side~~^{below}, into thumb loops, return with ~~ulnar~~^{fac} thumb strings and release thumbs.
4. Pass thumbs, from ~~proximal side~~^{below}, through ~~proximal~~^{lower} index loops, ~~proximal~~^{under} to all remaining strings, return with ~~ulnar~~^{fac} little finger strings on backs of thumbs and release little fingers.
5. Transfer ~~distal~~^{upper} index loops to thumbs; pass little fingers ~~distal~~^{over} to ring, middle and index loops, insert into ~~distal~~^{upper} thumb loops from ~~distal side~~^{above}, with backs of little fingers pick up ~~distal~~^{upper} ~~radial~~^{near} thumb strings and return to position releasing thumbs from ~~distal~~^{upper} loops.
6. Release indices and ring fingers.
7. Caroline Extension with ~~radial~~^{near} thumb strings.

$2 \frac{3}{4}$ " space

- 8. With fingers pointing down lay figure flat and release thumbs and indices; make a loop on the top string, to right of "sun", by ~~bringing right end of string towards you and to the left,~~ *giving string a clockwise twist,* insert right thumb, away from you, into this loop, pass left thumb from left to right under strings of "sun" which lie over top string, then insert into made loop beside right thumb and return through "sun" with right ^{near} ~~radial~~ thumb string. Extend hands.
- 9. Transfer middle finger loops to indices.
- 10. Eongatubabo.

$2 \frac{3}{4}$ " space

← Eidiowinago was a legendary figure. Her mother fell from a pandamus tree in heaven and was found by Awidoga, who married her and Eidiowinago was born. When Eidiowinago saw the moon she cried, for the moon was her grandmother, so Awidoga made a canoe and took her to the moon and left her there.

Chant: #

Adaga wo au geragag, au geragag n-anga en bwa awe tubwin oara ma ngam
→ eokared nguno Eidiowinago dedage Eidiaramubowe to uga mo obaoe, mwid ko
→ tubum, ogu ko yoren am oag, bwe eroa n iyen o opudu opum eitang, - untranslatable.

~~(Untranslatable)~~

110. BI^yAT EIDIOWINAGO

Long String

(Eidiowinago's lagoon fish)

{Learnt from Ijauwe}

1. Perform the first 5 movements of Eidiowinago, No. 109.
2. Release indices, middle and ring fingers; draw hands apart.
3. Insert indices, from ^{above} ~~distal side~~, into thumb loops and transfer thumb loops to indices.
4. Pass thumbs ^{under} ~~proximal~~ to index loops, insert into little finger loops from ^{below} ~~proximal side~~, return with ^{near} ~~radial~~ little finger strings and insert into index loops also from ^{below} ~~proximal side~~; release indices.
5. Caroline Extension.
6. Release thumbs then insert them into index loops from ~~distal side~~ ^{above} and release indices; lay figure flat by lowering hands as they are in an upright position.

2" space

7. Arrange pattern as in Fig. 9, insert indices at "a, a" and bring them up at "b, b;" extend hands, Work little loops towards centre of figure.
8. Twist index loops ^{away from you}.
9. Eongatubabo.

2 1/2" space.

III, IMWINUMAN

Long String

(Name of a man)

{Learnt from Mweija}

Jayne, Fig. 841, Ibunemun.

1. Nauru Opening I.
2. Pass indices ~~proximal~~^{under} to middle finger loops and insert into little finger loops from ~~proximal side~~^{below}, straighten indices, bring towards you, insert into thumb loops from ~~distal side~~^{above} and return to position; release thumbs.
3. Pass thumbs, from ~~proximal side~~^{below}, through ~~proximal~~^{lower} index loops, hold ~~distal ulnar~~^{upper far} index strings against tips of indices and twist indices down, towards you and up through ~~proximal~~^{lower} loops, which fall off, and return to position; release thumbs.
4. Transfer index loops to thumbs.
5. With opposite hand bring little finger loops up through middle finger loops, remove from little fingers and replace.
6. Twist little fingers away, ~~down, towards you and up~~^{from you}.
7. Transfer thumb loops to indices; pass thumbs ~~proximal~~^{under} to index and middle finger loops, insert into little finger loops from ~~proximal side~~^{below}, return with ~~radial~~^{near} little finger strings and both middle finger strings, then insert into index loops, also from ~~proximal side~~^{below}, and release indices.

8. Caroline Extension.

$2 \frac{3}{4}$ " space

← This figure is almost identical with Jayne's Ibunemun, Fig. 841, the only difference being in the lower half of the pattern. If movements 5, 6 and 7 are varied as follows a figure identical with Jayne's will result. I did not see this done on Nauru but have used only normal Nauruan techniques in my reconstruction.

5. With right index and thumb make a small ^{upright} loop on left ^{far} ~~thumb~~ middle finger string by grasping this string about two inches away from finger ~~with right index on radial side of string,~~ ^{and giving} give string a half twist clockwise; ~~and~~ put resulting loop over little finger; pull ^{lower} ~~proximal~~ loop up through ^{upper} ~~distal~~ loop, release little finger and replace original loop. Repeat with other hand but give loop anti-clockwise twist.
6. Work little loops towards centre of figure; transfer thumb loops to indices; pass thumbs ^{under} ~~proximal~~ to index and middle finger loops, insert into little finger loops from ^{below} ~~proximal~~ side, return with ^{near} ~~radial~~ little finger strings and both middle finger strings,

then insert into index loops also from ~~proximal~~^{below} side and release indices.

7. Caroline Extension.

$2\frac{3}{4}$ inch space

112. DELAPORTE

Long String

(Name of first missionary)

~~L~~Learnt from Ijauwe~~L~~

1. Nauru Opening 1.
2. Pass thumbs ~~distal~~^{over} to index loops and hold down both index strings; pass indices ~~proximal~~^{under} to middle finger loops, insert into little finger loops from ~~proximal~~^{below} side, return with ~~radial~~^{near} little finger strings and both middle finger strings then insert into thumb loops from ~~distal~~^{above} side, pick up ~~radial~~^{near} thumb strings and release thumbs.
3. Pass thumbs, from ~~proximal~~^{below} side, through ~~proximal~~^{lower} index loops, then insert into ~~distal~~^{upper} index loop from ~~distal~~^{the far side and from above;} side, return through ~~proximal~~^{lower} loops with ~~distal~~^{upper} ~~ulnar~~^{far} index strings and release indices from all strings.
4. Transfer middle finger loops to indices,
5. Twist index and little finger loops ^{away from you -}
6. Amwangijo.
7. Nauru Ending.
8. Gently release thumbs, then pass them ~~proximal~~^{under} to index and little finger loops, return with ~~ulnar~~^{far} little finger strings on their backs and release little fingers; insert little fingers, from ~~proximal~~^{below,} side, into index loops and release indices.
9. Insert indices, from ~~distal~~^{above} side, into thumb loops and transfer

thumb loops to indices; pass thumbs ~~proximal~~^{under} to index loops,
 insert into little finger loops from ~~proximal~~^{below} side, return with ^{near}
 radial little finger strings, then insert into index loops also
 from ~~proximal~~^{below} side and release indices.

10. Caroline Extension.

$2\frac{1}{2}$ " space

← The Rev. Philip A. Delaporte was born in Germany and went to America at the age of 14, where he was later ordained. He became a missionary of the American Board of Commissioners for Foreign Missions and landed on Tauru in 1899 as the first ^{European} missionary. He translated the entire Bible into Tauruan, together with hymns and stories. After sixteen years on Tauru he returned to America, where he died in 1928, aged 60.

113, DOGIDA

Long String

(Doctor)

{Learnt from Ijauwe}

~~This figure represents the German Medical Officer, boarding a ship. It was invented by Agura.~~

1. Nauru Opening II.
2. With thumbs hold down index loops.
3. Pass indices ~~proximal~~^{under} to middle finger loops, insert into ring finger loops from ~~proximal~~^{below} side, return with ~~radial~~^{near} ring finger strings and both middle finger strings; then insert indices, from ~~distal~~^{above} side, into thumb loops, return with ~~radial~~^{near} thumb strings and release thumbs.
4. Insert thumbs, from ~~proximal~~^{below} side, into ~~proximal~~^{lower} index loops, hold ~~distal~~^{upper} ~~ulnar~~^{far} index strings between tips of thumbs and indices, turn indices down, through ~~proximal~~^{lower} loops, towards you and up releasing all but ~~distal~~^{upper} loops; release thumbs.
5. Insert thumbs, from ~~distal~~^{above} side, into index loops and transfer these loops to thumbs.
6. Twist little finger loops ~~away from you~~ -
7. With opposite hand bring ~~ulnar~~^{far} middle finger string up through ring finger loop; make a loop on this string and put it over little finger so that the ~~distal~~^{upper} ~~radial~~^{near} little finger string passes over the ~~distal~~^{upper} ~~ulnar~~^{far} little finger string; bring ~~proximal~~^{lower} little finger

loop up through ~~distal~~^{upper} loop, hold between thumb and index of opposite hand, release little finger from both loops and replace loop held by opposite hand. Push loops towards centre of figure.

8. Transfer middle finger loops to indices; twist index loops. Release ~~string~~ fingers.

9. Short Amwangijo.

2 ³/₄ " space

This figure represents the German Medical Officer standing in his boat preparatory to boarding a ship. It was invented by Agura.

114. ADMINISTRATION STAFFS

Long String

Learnt from Simon *Quanijo*

STAGE 1

1. Nauru Opening II.
2. Pass thumbs ~~distal~~ ^{over} to index and middle finger loops, insert into ring finger loops ~~from proximal side~~ ^{below} and return with ~~radial~~ ^{near} ring finger strings.
3. Insert indices, from ~~proximal side~~ ^{below}, into thumb loops, pick up ~~ulnar~~ ^{far} thumb strings and release thumbs.
4. Pass thumbs, from ~~proximal side~~ ^{below}, through ~~proximal~~ ^{lower} index loops, ~~proximal~~ ^{under} to all remaining strings and return with ~~ulnar~~ ^{far} little finger strings; release little fingers.
5. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to ring, middle and index loops, insert into ~~distal~~ ^{upper} thumb loops from ~~distal side~~ ^{above}, with backs of little fingers pick up ~~distal~~ ^{upper} ~~radial~~ ^{near} thumb strings and return to position, releasing thumbs from ~~distal~~ ^{upper} loops.
6. Release indices and ring fingers and work hands apart to absorb loose strings.
7. Extend figure momentarily by picking up ~~radial~~ ^{near} thumb strings on tips of indices.

2 1/2" space

STAGE #2

- 8. Release indices then transfer middle finger loops to indices.
- 9. Insert ring fingers, from ^{below} ~~proximal side~~, into index loops and return with ^{far} ~~ulnar~~ index strings; insert right middle finger, from ^{below} ~~proximal side~~, behind string at base of left middle finger and return; insert left ^{below} ~~middle finger~~, from ~~proximal side~~, behind string at base of right middle finger and return.
- 10. A second person helps loosen central pattern while hands are worked apart until strings are taut.
- 11. Repeat ~~movements~~ 2 to 5.
- 12. Release indices, middle and ring fingers.
- 13. Caroline Extension with ^{near} ~~radial~~ thumb strings; a second person ^{the illustration below;} arranges the figure as in ~~Fig. 1~~; release indices then insert them at "a,a" and bring them towards you at "b,b".

$2\frac{1}{2}$ inch space

14. A second person helps loosen central pattern while hands are worked apart until strings are taut.

STAGE 3

15. Repeat ~~movement~~ 9.
16. With the help of a second person work hands apart until strings are taut with pattern in centre.
17. Repeat ~~movements~~ 2 to 5.
18. Release indices, middle and ring fingers.
19. Repeat ~~movement~~ 13 but there will now be four small loops on either side of central figure.
20. Repeat ~~movement~~ 16.

STAGE 4

21. Twist index loops *away from you*.
22. Fongatubabo.

2 ³/₄ " space

Quanijo

← This figure was invented by Simon ~~A~~ and Ijauwe soon after I left Nauru in 1937 and was recorded by me during a short visit in 1938. It depicts the Administrator of Nauru (then Commander Garsia) standing in the centre with members of his staff on either side. It is a very difficult figure to make until the Nauruan technique is mastered and even then there is a ^{good} great deal of arranging to be done between each series of movements. It is absolutely essential to use a string that will slip easily; the plaited hair string used by the Nauruans makes complicated figures such as this comparatively easy to manage. The illustration shows the result when worked with a nylon string.

115. ~~EMAIN~~ ~~EMAIN~~ NODOGONIGAE II

Long String

(A woman in her house)

{Learnt from Ijauwe}

1. Nauru Opening 1.
2. Transfer thumb loops to indices; insert thumbs, from ^{above} ~~distal side~~ into ^{upper} ~~distal~~ index loops and transfer these loops to thumbs.
3. Transfer little finger loops to indices; insert little fingers from ^{above} ~~distal side~~ into ^{upper} ~~distal~~ index loops and transfer these loops to little fingers.
4. Bring hands together, insert right thumb and index towards you ^{under} ~~proximal~~ to left index loop, grasp left ^{far} ~~ulnar~~ thumb string and ^{an upright} ~~clockwise~~ pull up; make ^{by giving it a half twist clockwise;} ~~A~~ loop in this string ^{by bringing left string} ~~towards you and to the right~~; insert thumbs away from you into this loop, extend and Navaho thumbs ~~loops~~. Do not pull strings taut.
5. Bring hands together again, insert right thumb and index, away from you, ^{under} ~~proximal~~ to left middle finger loop, grasp left ~~radial~~ ^{near} little finger string and pull up; insert little fingers towards you ^{under} ~~proximal~~ to this string, release right thumb and index and Navaho little fingers; push loops towards centre of figure.
6. With right thumb and index take hold of left ^{far} ~~ulnar~~ index string and ^{near} ~~radial~~ middle finger string and remove loops from left index and middle finger; insert right thumb away from you into loops. With right thumb and index grasp left ^{far} ~~ulnar~~ thumb string and ^{near} ~~radial~~

little finger string; remove left thumb and little finger and then insert left thumb towards you into loops and left little finger, from ^{above} ~~distal side~~, into right ^{upper} ~~distal~~ thumb loops which were originally left hand loops, and release ~~thumbs from~~ these loops. From thumb.

- 7. Repeat 6 with other hand.
- 8. Insert indices, from ^{above} ~~distal side~~, into thumb loops and release thumbs; pass thumbs ^{under} ~~proximal to~~ index loops, insert into little finger loops from ^{below} ~~proximal side~~ and then into index loops also from ^{below} ~~proximal side~~ and release indices.
- 9. Caroline Extension with both ^{far} ~~ulnar~~ thumb strings.

2 $\frac{3}{4}$ " space.

~~This was a new figure made up by a young man, Atabwijue, of Aiwo village in 1937.~~

This was a new figure invented by a young man, Atabwijue, of Aiwo village, in 1937.

(Two suns)

(Learnt from Ijauwe)

1. Nauru Opening 1.
2. Transfer thumb loops to indices; insert thumbs, from ^{above} ~~distal~~ side, into ^{upper} ~~distal~~ index loops and transfer these loops to thumbs.
3. Transfer little finger loops to indices; insert little fingers, from ^{above} ~~distal~~ side, into ^{upper} ~~distal~~ index loops and transfer these loops to little fingers.
4. Bring hands together, insert right thumb and index, from ^{above} ~~distal~~ side, between index and middle finger loops of left hand, bring towards you ^{under} ~~proximal~~ to index loop, grasp left ^{far} ~~ulnar~~ thumb string and return; make ^{an upright} ~~a~~ loop in this string ^{by giving it a half twist anti-} ~~by passing right~~ ^{clockwise,} ~~hand end away from you and to the left,~~ insert thumbs away from you ^{extend} into loop and Navaho thumbs.
5. Bring hands together again, insert thumb and index of right hand, from ^{above} ~~distal~~ side, between loops of left index and middle finger, pass away from you, ^{under} ~~proximal~~ to middle finger loop, grasp ^{near} ~~radial~~ little finger string and return; make ^{an upright} ~~a~~ loop on this string by ^{giving it a half twist clockwise,} ~~passing right hand end towards you and to left,~~ insert little fingers towards you into loop and Navaho little fingers.
6. Perform 6, 7, 8 and 9 of Eimanodogonigae II (A woman in her house), No. 115,

2 ³/₄ " space.

117. ARO NANAN AKIWO E

Long String

~~two~~ ^{two} (~~Legs of the Curlew~~ ^s) ~~twice~~

{Learnt from Ijauwe}

1. Perform 1, 2 and 3 of Aro Ekan, No. 116.
2. Bring hands together, insert right thumb and index, from ~~distal~~ ^{above} ~~side~~, between index and middle finger loops of left hand, bring towards you ~~proximal~~ ^{under} to index loop, grasp left ~~ulnar~~ ^{far} thumb string and return; insert both thumbs, away from you, into loop held in right hand and Navaho thumbs. Push small loops just made towards centre of figure.
3. Bring hands together again, insert right thumb and index, from ~~distal~~ ^{above} ~~side~~, between loops of left index and middle fingers, pass away from you, ~~proximal~~ ^{under} to middle finger loop, grasp ~~radial~~ ^{near} little finger string and return; insert little fingers towards you into loop held in right hand and Navaho little fingers. Push small loops just made towards centre of figure.
4. Perform 6, 7, 8 and 9 of Eimanodogonigae II (A woman in her house), No. 115.

2 ³/₄ " space

118. EIDIGOUW
Trader
(Wife of Thomas Hansen)

Long String

1. Opening A.
2. Pass thumbs ~~distal to~~ ^{over} index loops, insert into little finger loops from ~~proximal~~ ^{below} side and return with ~~radial~~ ^{near} little finger strings.
3. Insert indices, from ~~proximal~~ ^{below} side, into thumb loops, return with ~~ulnar~~ ^{far} thumb strings and release thumbs.
4. Pass thumbs, from ~~distal~~ ^{above} side, through ~~proximal~~ ^{lower} index loops, ~~under~~ ^{far} proximal to little finger loops and return with ~~ulnar~~ little finger strings; release little fingers.
5. Transfer ~~distal~~ ^{upper} index loops to thumbs; pass little fingers ~~distal~~ ^{over} to index loops, insert into ~~distal~~ ^{upper} thumb loops from ~~distal~~ ^{above} side, with backs of little fingers pick up ~~distal~~ ^{upper near} radial thumb strings and return to position releasing thumbs from ~~distal~~ ^{upper} loops.
6. Release indices but do not extend hands fully.
7. Insert ring fingers, from ~~proximal~~ ^{below} side, into thumb loops; insert left index, from ~~proximal~~ ^{below} side, behind right palmar string and return; insert right index, from ~~distal~~ ^{above} side, through left index loop, behind left palmar string from ~~proximal~~ ^{below} side and return.
8. Pass thumbs, from ~~distal~~ ^{above} side, through index loops, insert into

ring finger loops from ^{below} ~~proximal side~~ and return with ~~radial~~ ^{near} ring finger strings.

- 9. Insert indices, from ^{below} ~~proximal side~~, into thumb loops, return with ~~ulnar~~ ^{far} thumb strings and release thumbs.
- 10. Transfer ^{upper} ~~distal~~ index loops to thumbs and release indices from all strings.
- 11. Insert indices, from ^{above} ~~distal side~~, into thumb loops, pick up ^{near} ~~radial~~ thumb strings and transfer thumb loops to indices; pass thumbs ^{under} ~~proximal~~ to index and ring finger loops, insert into little finger loops from ^{below} ~~proximal side~~, return with ^{near} ~~radial~~ little finger strings then insert into index loops, also from ^{below} ~~proximal side~~, and release indices.
- 12. Caroline Extension. The figure should be arranged by a second person.

3" space

Chant:

Akea bwe ebane ganoan aonab de-demurora aparera rera. Ar gatsiotšio manio aro ebog bwo okidaew emagen emagen aparera rera.

There is nothing left in the world umbrella. They spin it and it becomes two streams of water, one ^{part} is spilled and none left umbrella.

The meaning is that now there is an umbrella on Nauru there is nothing left in the world to marvel at. Eidigow possessed the first umbrella on Nauru.

119. MANUJIE ME AN IRAGU

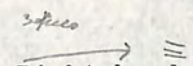
Long String

(Manujie and his sword)

(Learnt from Ijauwe)

1. Position 1.

2. With left index pull out right palmar string about two feet

→  and hold all right hand strings in left hand.

Right hand: ~~3 steps~~ 3. Twist thumb and little finger ^{loops} once.

4. Insert thumb, from ^{below} ~~proximal side~~, into little finger loop and return; insert index, from ^{below} ~~proximal side~~ into thumb loop, return with ^{far} ~~ulnar~~ thumb string and release thumb; transfer index loop to thumb.

5. Insert little finger, from ^{below} ~~proximal side~~, into thumb loop and return; insert index, from ^{below} ~~proximal side~~, into little finger loop, return with ^{near} ~~radial~~ little finger string and release little finger; transfer index loop to little finger.

6. Perform movements 3, 4 and 5 twice more and release strings held in left hand.

3 steps 7. With right index pull out left palmar string about a foot.

Left hand: ~~3 steps~~ 8. Perform ~~movements~~ 3, 4 and 5 once and release strings held in right hand.

9. Insert indices, from ^{above} ~~distal side~~, into thumb loops and transfer thumb loops to indices.

10. Pass thumbs ^{under} ~~proximal~~ to index loops, insert them into little

finger loops from ~~proximal~~^{below} side, then insert into index loops,
also from ~~proximal~~^{below} side, and release indices.

11. Caroline Extension,

12. There are now six diamonds on your right and two on the left;
a second person takes the end string of the sixth diamond, in
the centre of the figure, pulls it out and then threads it
towards himself through the diamond nearest the performer's
left hand, and puts it over performer's right middle finger.

13. Release right thumb then pass it ~~proximal~~^{under} to middle finger loop,
insert into little finger loop, return with ~~radial~~^{near} little finger
and both middle finger strings and insert into index loop from
~~proximal~~^{below} side. Caroline Extension.

2 1/2 " space.

~~System~~ ← This is said to be a very old figure. It takes a good deal
of arranging by a second person.

(119) Manujie me an Teague

Manujie, a warrior, went one day to ask Raijon if he had seen his father as he could not find him. Raijon said he knew nothing about his father but Manujie was suspicious, so he killed one of Raijon's pet frigate birds, cut it open & found human flesh inside. Manujie was sure his father had been killed to feed the birds so he killed Manujie with his spear.

120. AMET DEDOGO OERON

Long String(Holding up the sky)
(the rain/fucker)

Learnt from Ijauwe

1. Opening A.
2. Release little fingers and transfer index loops to little fingers.
3. With right thumb and index take hold of left ~~inner~~ ^{far} thumb string an upright ~~clockwise~~ by giving it a ~~clockwise~~ ^{half} twist clockwise; and make a loop on it ~~by bringing right end towards you and to the left~~; insert left little finger towards you into this loop, pass right thumb and index, from ~~distal~~ ^{above} side, through ~~distal~~ ^{upper} little finger loop and pull off ~~proximal~~ ^{lower} loop, release left little finger, then replace original loop. Push loop just made to centre of figure.
4. With left thumb and index take hold of right ~~radial~~ ^{near} little finger string and make a loop on it ~~by turning left end away from you and to the right~~; insert right thumb away from you into this loop, pass left thumb and index, from ~~distal~~ ^{above} side, through ~~distal~~ ^{upper} right thumb loop and pull off ~~proximal~~ ^{lower} loop; release right thumb, then replace original loop. Push loop just made towards centre of figure.
5. With right thumb and index take hold of left ~~radial~~ ^{near} little finger string and make a loop on it ~~by turning right end away from you clockwise~~ ^{anti-clockwise} by giving it an ~~anti~~ ^{anti} half twist ~~anti-clockwise~~; and to the left; insert left thumb, away from you, into this loop, pass right thumb and index, from ~~distal~~ ^{above} side, through ~~distal~~ ^{upper} thumb

- loop and pull ~~proximal~~ ^{lower} loop off; release left thumb and replace original loop. Push little loop towards centre of figure.
6. With left thumb and index take hold of right ~~inner~~ ^{far} thumb string and make an upright loop on it by giving it a half-twist anti-clockwise; insert right little finger, towards you, into this loop, pass left thumb and index, from ~~distal~~ ^{above} side, through ~~distal~~ ^{upper} little finger loop and pull off ~~proximal~~ ^{lower} loop; release right little finger then replace original loop. Push little loop towards centre of figure.
7. Repeat 3.
8. Insert ~~f~~ indices, from ~~distal~~ ^{above} side, into thumb loops, return with ~~near~~ ^{radial} thumb strings and release thumbs.
9. Pass thumbs ~~proximal~~ ^{under} to index loops, insert into little finger loops from ~~proximal~~ ^{below} side, return with ~~radial~~ ^{near} little finger strings and insert into index loops also from ~~proximal~~ ^{below} side; release indices.
10. Caroline Extension.

2³/₄" space

The number of loops depends on the whim of the performer, in the illustration movements 3 to 6 were performed three times.

Similar figures have also been found in Hawaii, the Society Islands, New Guinea and the Solomon Islands but in each place the technique is different. Nauru has the simplest working but there is a twist between the central loops which other methods do not have.²⁶

²⁶

Dickey 1928:131-4; Handy 1925:22-3; Maude and Wedgwood 1967:212-3; de Coppet unpublished MS, No.34.

The Story of the Girl in the Moon*

Once upon a time there was a girl who had two parents, a father and a mother. The mother's name was Egigu and the father's Gadia. They had three daughters, all three being called Egigu.

One day all the girls were playing round a great tall tree. The eldest girl menstruated there for the first time. She climbed up the tree and sang:

Egigu, Egigu O! Oh, I am menstruating! Go to father Gadia! He is to give us jewels O, and necklaces made of shells O, and a belt! [made of hair and coconut fibre].

But her father told her to go to the menstruation house and he would then send her nice food and beautiful ornaments. The eldest girl did as her father told her.

Next day the second daughter climbed up the tree and sang the same song that her elder sister had sung. And she too received a house like the elder sister and beautiful presents.

On the third day the third daughter climbed the tree and sang the same song. But her mother answered: 'your father is not going to give you a house; we do not like you. You can go wherever you like, to the bush or to the sea'.

The girl went to the beach and found there a sprouting nut, teginatare. She put the sprout into the ground, watered it and said: 'Grow, teginatare. You are not to wither in the sunshine nor in rough weather! Grow a little!'.
* 11-1-1935

Then the tree grew high up to heaven and bordered on heaven [today the Egigu tree, the only eucalypt on the island, is shown to everyone growing by the Buada lagoon]. The girl climbed up it to heaven and walked about there. As she wandered about she came to an old woman called Enibarara. She was in the cook house and was cooking palm wine, karave, to make syrup, kamuirara.

The girl was very thirsty. She took a bowl of palm wine and drank it, and put the bowl back in its place. She drank thirty bowls. The old woman did not notice that the bowls were being taken, but as Egigu went to empty the last bowl the old woman caught her and held her by the hand.

'Oh', cried Egigu, 'leave me in peace; I want to be good, to help you and serve you'. But the old woman answered: 'Oh no, I will not let you go. You have drunk all my wine and must die'.

'Oh no, let me go; I will also make your eyes well again'.

'Now, if you can do that, then I shall be content'.

Then Egigu said: 'Puh, puh, you² eyes, Enibarara, oh puh!'.
hinda /

All sorts of things flew out of the old woman's eyes: ants, flies, worms and all ~~sorts~~^{kind} of insects. Her eyes became clear and the old woman could see again. She waited for the return of her three sons and, because she was afraid that they would harm the girl, for they were cannibals, she hid Egigu under a great shell.

Soon the sons came home. Ekwan, the Sun, came first. He sniffed about and said: 'Mother, it smells as if someone was here'. The old woman did not answer; she did not open her eyes either, so that her son would not notice that she could see again.

Then Ekwan went away and the second son Teb, the Thunder, arrived. He sniffed like his brother and said: 'Mother, it smells of people'. Enibarara did not answer; she did not open her eyes either; she pretended not to hear.

Teb went away and then the third son, the gentle, friendly Moon said: 'Oh Mother, it smells as if someone was here'.

The old woman opened her eyes and said: 'Come, look, look into my eyes!'. Maramen went to his mother, looked into her eyes and said: 'Oh, who has done that? How is it that you can see again?'. Then Enibarara told her son the story of Egigu.

Maramen was very pleased and asked where the girl was. The old woman answered: 'There under the clam shell sits the girl who did it, and now you shall have her for your wife!'.

Now Maramen's joy was greater still. He made Egigu his wife and even today everyone can see the girl in the moon.

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The Story of Dabamadoa and Debenori

Dabamadoa and Debenori were cousins; their fathers were brothers and their mothers sisters. As boys they lived in the same house and both grew into warriors. They wished their home to float and the island moved away across the sea.

After a time they arrived at another place and the inhabitants went out to Dabamadoa and Debenori and told them to hide in the loft of their house. Presently some girls went to look for them, but they could not find them until they saw Dabamadoa's feet dangling from above; then they went close and touched his feet. Now the cousins were sacred men and when Dabamadoa's feet were touched by the girls his tabu was broken and he had no mana thereafter.

The island of Dabamadoa and Debenori floated away again and two strange warriors descended from the sky. Debenori went to meet one of them and killed him, but Dabamadoa was killed by the other warrior as he was sacred no longer.

Debenori killed the second warrior and floated on, with the old people on the island, until he reached Mon where he married a princess who was also a mermaid, Eriemumon, the daughter of Bagewa and his wife Imwinab.

As Debenori was sacred he could not live with his wife so his father guarded her at night. Eriemumon had a child whom she called Debenori, supposing him to be Debenori's son, but it was really his father's child.

Little Debenori had two aunts, the twin sisters of Debenori, who fed him with young coconuts and other food, but he bit their fingers which made them angry and they said hard things about him, such as that he was not the son of Debenori but of his father.

The child cried and cried and became a shark, so his mother became a shark too, and so did the rest of Eriemumon's relations. Bagewa blew his conch shell horn to the north, south, east and west and innumerable sharks answered the call; and when night fell they asked the reason for calling them.

Bagewa pointed to Debenori's island. About midnight Debenori came along and cut off the tail of the largest shark, who was Bagewa's eldest son, Eijaurur. The day came and the sharks found that the island which they had meant to swallow had vanished.

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15. (9) Conlilever Tettey.

Invented by Mveiza in 1938.

17. (10) Eidaqage - Woman relation of Chief Eoaiio
An old figure given by Tjauwe

18. (4) Aom - Hermit coat.

Invented by Tjauwe in 1938.

22. (13) Eiqigu - The woman in the moon.

Invented by Simon Quonijp and Tjauwe in 1938

23. (14) Eideraawa - A Gelbeekese woman of Nononki Island,
who was known about but who never came to the
island

An old figure given by Tjauwe.

20. (19) Einogog - Chief Gaunubwe's grandchild.

Invented by Tjauwe in 1938.

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W Sjauwe		40
Mweija		16
Elébaa		2
Degane		4
Dute		7
		9
		4
Adumweor		7
aku		4
Simon Quaiyo		2
Arisei		1
Adimo		5
Dowaidi		2
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		103
Chief Gaunubwe		
Agura	?	

Inventaris
 Dedesak ^{or see} Dedesak
 Simin &
 Sjauwe
 Alakwijie

Galsei
 nos. 87-88-91-92-94-95-112-113-114

check upside-down.

Devi's initials. Margaret Jacob.

For Devi

Amen Biei o etog oba.

The String Figures of Nauru

Honor Maude

100 It is a surprising fact, and one little known to Europeans, that the most widespread recreation in the world is not football or tennis, or any of the games played by us, but the making of string figures, commonly called cat's cradles, in which patterns are made on the hands with a closed loop of string. Even among Europeans it was once a popular pastime, and indeed today most children can make a few simple patterns, but elsewhere its devotees are numbered in millions - men and women, young and old, in Asia, Africa, America, among the Eskimos, in Australia, New Zealand, and throughout the islands of the Pacific. &

What is even more surprising, however, is to find that with all the competition from the major centres of population, the prize for being the most expert string figure makers in the world must be given to the never more than 2,000 people of the island of Nauru - it is rather as if Niue was to win the Davis Cup.

100 Yet the Nauruans, according to their own traditions, had been inventing and playing with string figures for only a hundred years, whereas in other communities the art is as old as their ancestral legends.

The originators of string figure making on Nauru were said to be Derangabua and Anako (the great grandchildren of one of them were alive in 1937); they both lived in the Buada district, close to the inland lagoon, and Derangabua would show his patterns to anyone who was interested. The first figure was a simple one well known in other parts of the Pacific and was probably introduced to Nauru by Gilbertese drift voyagers.

The first Nauruan String Figure
Eruen (the castor oil fish)

100 From such simple beginnings the Nauruans developed their own style, progressing from the usual number of three loops on each hand (thumb, index and little finger) to figures beginning with four or five loops on each hand. Then they would take a string from one finger, make a little loop on it and put it over another finger, pulling that finger's original loop up through it and thus making the ~~distinctive~~ succession of little loops that an early writer suspected could only have been made completely off the hands. The figure shown below gives a good idea of the distinctive rounded effect resulting from this technique.

Amet Dedogo Oeron
The Man who holds up the Sky

100 The Nauruans also made great use of two series of movements for "finishing off" after making the central pattern. One of these series is also used on Tikopia for nearly half their patterns, though not only as a means of ending off, and the other is found throughout the Gilbert Islands, also for making complete patterns. Each of these series of movements had a name: Eongatubabo and Amwangijo.

100 In the 19th century the Nauruans started to have island-wide competitions, which were soon held annually, and the experts would never be seen without their string, winding it round their wrist or throwing it over their shoulder when not in use. Through these competitions the actual inventing of new patterns became a popular exercise; one not known, I believe, amongst any other people. The competitor would turn away from the gathering while making his latest creation - and then suddenly turn round and hold the masterpiece up for all to see. The other competitors would then vie to be the first to copy this pattern, and some of them would succeed in doing so with amazing speed, despite their intricacy. 70

100 Almost none of the many mythological names commemorated in Nauruan legends are found pictured in string: the man who held up the sky, already mentioned, is an exception; and Egigu, the girl who went to the moon, is another - this last figure possesses its own chant as well as a long and involved story. Among the most favoured subjects are chiefs and their wives; and one of particular interest is that of Eigamoia, the celebrated peace-maker who stopped the fighting between the north and south of Nauru during the latter part of the last century. Eigamoia was known as the Queen of Nauru, and early records tell of there being a chief for each district and a "Queen" (now believed to have been the senior member of the powerful clan of Eamwit) over them all, whose word was law. In the chant accompanying her figure the Queen goes forward to stop the fighting in the face of cannon fire, and it ends by asking "Is there anyone as able as Eigamoia?".

Eigamoia
The Queen of Nauru

One of the most complicated figures to make, yet at the same time one of the most attractive, is Egattamma; but unfortunately there is no record of who she was or what she did.

Egattamma

The Nauruans also made double figures, but with one string, in which there were duplicate patterns or two separate patterns arranged as in the following attractive design.

Emainodogonigae II
A Woman in her House

150

In more recent times the regular visit of the German doctor to the incoming phosphate loading ships was the subject of a realistic design called "Dogida"; this shows a distinct central figure with head, legs and arms; and indeed one can see his arms firmly braced on each side of the launch in which he is standing!

Dogida
The German Doctor

150

150

The first missionary, the Rev. Philip A. Delaporte, was also portrayed but this picture is less representational and therefore harder to understand. Another modern figure was invented when the first umbrella reached the island: extremely difficult to make, it is a double figure and shows the lady (the trader's wife), represented by the central diamond, with the umbrella over her head. The song which accompanies this pattern includes the rather delicious observation that now an umbrella has reached Nauru there is nothing left in the world to marvel at.

Eidigauw
The Lady with the Umbrella

This fascinating art was saved from being lost through the blight of European civilization by the foresight of one of Nauru's many castaways, Mr Ernest Stephen, an Australian who as a lad was left stranded on the island in 1880 by a hard-hearted ship's captain. He married an islander and settled down and it was some years before his father, who had sent him on the voyage for his health, succeeded in finding out where he was.

Mr Stephen was evidently much impressed by the Nauruans' dexterity as he collected 15 of the most intricate patterns and attached them to pieces of paper. These figures were made with a very finely plaited string made of human hair, ten to fifteen feet long. About the year 1900 Mr Stephen presented these patterns to Dr W.H. Furness, an American missionary, who gave them to his sister, Mrs Caroline Furness Jayne. Mrs Jayne was then engaged in writing a book about string figures from many parts of the world so she had drawings made of the Nauru figures and put them at the end of her book, which was published in 1906 and recently reprinted. She admitted in her work that "these patterns are the most elaborate that have ever been collected", and added unbelievably that "they are apparently formed on the hands". This figure is the one which caused her to make the above comment, and in the Caroline Islands it is in fact not made entirely on the hands; though on Nauru it is.

Imwingen-kuri
Cross-beams supporting a House

100 The only other record we have of the making of string figures on Nauru comes from the anthropologist, Paul Hambruch, who admits that he did not take any notice of the game while he was on the island but got his information from a Nauruan whom he took back to Germany with him. In his well-known work he describes how to make 27 simple figures using a comparatively short string.

100 Thus for many years the secret of Nauru's unique and wonderful string figures remained unsolved, and the Nauruans themselves gradually forgot them (or at least gave up making them), until in 1937, having marvelled at the drawings in Mrs Jayne's book, I went to Nauru with the express purpose of learning and recording any patterns that might still be remembered.

On Nauru, thanks to the enthusiastic co-operation of a small group of the older men and the hospitality, aid and encouragement of the Administrator and his wife, Captain and Mrs R.C. Garsia, who were as interested as I was once they knew what it was all about, I was able during a six week stay on the island to collect nearly 100 figures.

100 My informants worked hard, conferring together and helping each other to remember and recapitulate long-forgotten figures, and each day more and more would be reconstructed and proudly shown to me. These included ten of the patterns in Mrs Jayne's book, all of which were duly learnt by me and recorded; the remainder, alas, are lost.

After I had left the island 23 more figures were collected and taken to Captain Garsia; these were attached to plyboard and photographed,

with notes made on each one by the Administrator which showed that 12 of the patterns were new inventions and the others old ones belatedly remembered.

The most spectacular of the new figures was called "Administration Staffs", in which the central figure of eight represents the Administrator and the smaller figures on either side his staff. I called briefly at Nauru in 1938 but it was impossible in the time available to record all 25 of these figures; however I did get some of them, including "Administration Staffs".

Administration Staffs

I have often been asked why it is that the Nauruans, in the dexterity of their movements and the intricacy and beauty of many of their patterns, have developed the art of string figure making far beyond the point where the rest of the world has stopped. The answer, I think, is to be found in their unique annual competitions, which engendered a spirit of keen rivalry, leading to constant improvements in techniques and performance. Where other communities, far greater in size, were content with repeating their traditional patterns from generation to generation, occasionally supplementing them by borrowing from neighbouring groups, the Nauruans alone were constantly inventing and improving; and like all true artists ever seeking an unattainable ideal of perfection.

.....
.....

data

Edited by HELEN FRIZELL

THE PHOSPHATE island of Nauru, preparing for independence on January 31, has a lot of plans to rush through within the next month.

As a new nation, it will run its own affairs, and will also have its national flag, crest and stamps.

The Nauruan Local Government Council has yet to approve designs, but one for the national flag sounds truly oceanic. The proposed flag has a light blue section, representing the Pacific sky, a central dark blue strip for the Pacific sea, and a bright red band for the hibiscus, and other tropical flowers.

Right in the centre, against the Pacific blue, is a white frigate bird, another symbol of the island.

Suggestions for the island crest have narrowed down to two. These are string figures (or cat's cradles), depicting Tinamitō, a Nauru dandy, and Egarawinago, a lady of quality.

A book, "String Figures and How to Make Them: A Study of Cat's Cradle in Many Lands," (published by Dover Publications, New York) was first published in 1906 by Scribner under the title "String Figures."

Written by Caroline Furness Jayne, it describes the Nauru figures as the "most elaborate that have ever been collected," mentioning that they were made of plaited human hair, sometimes in 16ft long strands.

Overprinted stamps

The string figures, apparently, were formed on the hands.

(The illustrations shown come from the book.)

Stamps? There will be no special stamp ready for Independence Day, but existing stamps will be overprinted with the words "Republic of Nauru." It is hoped that new stamps will be issued in May or June.

Undoubtedly, Nauru will have its national anthem. Could it be "Anibare Bay?" Last October in Canberra, after Nauru's independence was proclaimed in Parliament, DATA dined with Head Chief Hammer DeRoburt and Nauruan councillors, Detudamo and Detsimea.

After the meal, the

Hustle to create a new nation



The dandy



Lady of quality

Nauruans began singing, with natural harmony of their island, the frangi-panni trees and this beach by the bay.

On January 31, the day of independence (also commemorating the date in 1946 when exiled Nauruans returned to their island after being exiled by the Japanese) there will be singing.

And, if no national anthem is ready, "Anibare Bay" would suffice very



Head Chief Hammer DeRoburt

15 Canteliver Jetty

Naun.

loops on all fingers (Naun Op II) This tied down
not under loops. Ind. (distal to all then) proximal

to all and return (insert) into thumbs distal.

return? (turn away up + rel.) thumbs. (This) into
indices prox. return with dist. uln. ind.

Release ind from ~~ball~~ but prox. loops.

This prox into ind. C.E. dist ind to th.

This over ~~ind~~? + mid prox into 3. C.E.

dist ind to th. release ind mid. 3.

Rough notes for Mrs
Maude. (Fair notes to follow
later)

Photo of
1, 2 & 3 already forwarded
to Mrs Maude
The top figure is IWINUMWEN.
& the bottom DELACOURT,
which is the largest figure in the
photo. This checks up on
whether I numbered the figures
up side down.

I IWINUMWEN (Ijawe) OLD
made by AGURA

An old legend supposed to be name
of man who kept away from women
to avoid worry. Because of this when
he stepped on a sea urchin it did
not damage him.

He lived in a hollow pinnacle in
Demjendue where people took
refuge during the fighting & which is
now called RAOIT IWINUMWEN

II DOGIDA (Ijawe) invented by AGURA
represents German medical officer
board ship.

III DELACOURT (Ijawe) invented by AGURA
represents the house of one of the
original employees of photo studio.
Up among pinnacles at back of Chinese

IV DEBAN ATIA (invented by Simon G 1938)
named by Chief Gammibwa
another name of his grandchild
ENOGOG

V ITIJO MEARAMAN (NEW)
made by Simon G & IJAWWE 1938
The Naamian legend Adam & Eve

VI IBIARA (NEW)
invented by Simon G & IJAWWE
represents two children

VII EOE IN KADAMWA (Ijain) (OLD)
name of HOOK for children
flying fish in day time

VIII EIDOBU (Ijain) (OLD)
name of woman DOWATI of Yarem
Aunt

IX ENAGINVERE (Ijain) (OLD)
name of a cave in EWA

X UEA invented by Simon G & Ijain 1938 (NEW)
represents a King
(most strikingly, R.C.G)

XI DARAGINE (Ijain) (OLD)
name of a Naamian town
story which Chief Gammibwa probably
knows

XII A ISU EDETA Ñ (Three Star) (NEW)

Invented by IJAUWE 1938.

XIII ITUBWER (IAUWE) (OLD)

a mat.

XIV DOMANEAB

Invented by MWEIJA 1938
represents Domaneab

XV CANTILEVER invented by
Mweya 1935

XVI EINO GOG, ME EUAMWE

yes.

Invented by IJAUWE
1938

Grandchildren of Chief
Gammili

XVII EIDA GAGE (Ijam) (old)

woman relative of Chief EGAIO
(né ABAWO)

one of "royal families"

XVIII AOM invented by Ijam 1938

represents shell crab seen
abundant on land.

XIX APEGOGORO. (Ijam) (old)

Invented by EIDONODA wife of Ruga

Pinnacle in Anubane which is a narrow
pathway to Upodes, where the Warrior IBAWA
jumped down over the heads of his enemies
(circa 1850?).

XX EINO GOG invented
by Ijaino 1938.
represents Chief Gammun
Grandelma

XXI ADMINISTRATION STAFFS
yes
invented by Simon G & Ijaino
1938.

XXII EIGIGU
invented by Simon G & Ijaino 1938
represents legend of EIGIGU.
also applied to NAURU
COOP SOCIETY STORE
because of the MOON on Store
Calendar
(EIGIGU is legend of woman
in the moon)

XXIII EIDEREAWA (Ijaino) OCT
Name of woman in NONUTI
in Gilbert Islands, who people
in Nauru knew about, but
who never came to the Island

RCS
21/7/38

Nauru. Suggestions for emblems.

Cheyne, Andrew. London, J. D. Potter, 1852.

Cheyne landed on Nauru in 1845;
much of his material on the island
consists of an excerpt from an article
by Capt. Simpson in the Nautical
Magazine for 1844. pp 76-85.

Coir armour was a feature in the tribal
fighting

Frigate birds, kept as pets, could be used and
also the inland lagoon fish "IBITA"

H. C. Maude.

Karwada (Stem Figures)

Ayungar (d)

Dedomwan (d)
former Chief of Yarren.

Dowate
of Yarren

AGIRIOWNA
(Liper Station).

Udibe
(Survey Dept)

Agirionwa believed to have had
Karwada handed down to him.

R. & S

Translation from German.
of Paul Hambruch. Nauw.
by Mrs Emery.

1. Flying Fishes

The string is hung over both hands as in picture 90. ^{Position I}
~~With the~~ ^{twist radial thumb} string once ~~forms a loop~~ ^{round right thumb} and hangs it over the ~~right thumb~~, the left thumb takes hold of the loop from below and the threads are pulled tight, so that RT-LT form a double loop (Picture 96).

Right ~~little~~ ^{index} finger and left ~~little~~ ^{index} finger take hold of the back of the outer string RT-LT with their back from below ~~xxxxxxx~~, raise themselves and stretch. RT and LT are freed from the strings (Picture 97). Each ~~xxxxx~~ ^{index} finger now holds a small loop and both little fingers jointly a large loop.

Thumbs go from below behind both strings of little fingers and **bring** them towards the inside, past ring and middle fingers and then put their tips from below into the loops of index fingers (picture 97); the outer index-string is pressed first outward then downwards with the balls of the thumbs, the thumbs in doing so make a complete circle, whilst index are freed from strings, this makes the figure shown in picture 98. Over the thumbs and little fingers of both hands there now hangs a little loop.

Thumbtips go from below into the loops of little finger and brings forward to itself the inner string of little finger.

Index takes hold from below the back of the outer T string, raises itself and the figure is complete, i.e. a "flying fish". By repetition of the last two procedures each time a new flying fish is created.

Illustration is of 4 D's.



Fig. 97

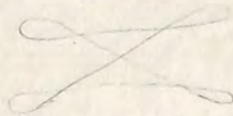


Fig. 98

SPECIAL POST

✓
Der Kleine von Nibek : Amen Nibek .

Te Roaka.

2. The little one of Nibek.

Pos. 1.

1. The string is hung over both hands so that index middle and ring stay free and the strings run from thumb to little finger over the palm of the hand.
2. With RT and RI one takes hold of LT and left little finger, draws them towards oneself, forms a little loop, hangs it over the left thumb and parts hands. (picture 99).
3. With the RI one goes into the loop round the LT from below and parts hands. (picture 99 and 100).
4. With the back of LT index one takes hold of string Rt-right little finger, goes from below into the loop of RI and parts hands.
5. With the back of RI one takes hold of string LT-left little finger, goes from below into the loop of LI and parts hands. Then one hangs on each little finger a loop, a loop on LI, one on RT and two loops on LT and also on RI.
6. The fingers of the right hands are put together tightly. The hand is held horizontally. The left hand lets go all strings, which now hang from the right hand downwards.
7. With the LT and LI one carefully draws the upper loop of the RI (i.e. which lies next to the finger tip) a little bit upwards and throws the loop over the back of the hand and lets go; then, equally carefully, one takes hold with LT and LI the lower loop of RI (i.e. the one that lies nearest the back of the hand) and pulls it through the first loop (the one thrown over the back of the hand) and throws this new loop over the finger tips. The fingers of the right hand always remain tightly together so that the strings cannot glide off.
8. With the back of LT one now goes into the loop, which is turned toward the tip of RI, and with the back of the left little finger into the loop of RI, which is turned towards the back of the hand. Hands are parted, palms face one another. Over little finger and T there now hangs a loop each.
9. With RT and RI one takes hold of the outer LT-string close to the LT, takes the loop off the LT, turns it 180° towards the inside and hangs it back on the LT (turn of the loop). The outer LT-string has thereby become the LT string and vice versa.
In the same way one turns the loop on the RT.
10. LT with its tip and with its back from below goes behind the inner string of left little finger. R₊ does the same with the inner string of the right little finger. On T there now hang a lower small loop and an upper large loop.

✓
Same as Equan I using 2b.

Correct

Die Sonne, Ekuan

(Caroline Extension)

3. The sun.

Opening gambit 1-3 (picture 101). - Op. A.

4. Thumbs ^{pass} ~~go~~ with their balls over the inner and outer I-string
 5. and ~~xxxxxxx~~ ^{go} from below with their backs behind the inner little-finger-string
 6. pull these over the I-strings and ~~past~~ ^{outer} the/T-string towards the player, stretches and raises itself upright. (picture 102)
 7. I passing over the T-little finger string goes with the tip from below into the T-loop, lifts its outer T-string up with its back, stands itself up.
 8. T is freed from all strings.
 9. T with its balls goes from above into the lower I-loop, presses its inner I-string downwards and moves it with the balls to the outside, below and past the rest of the strings right to the outer little finger string; T takes hold of this with the back and pulls it below the rest of the strings towards the player.
 10. Little finger is freed of all strings.
 11. The upper loop of I is taken off and hung over the little finger; that is done by a turn of the loop ^{outwards} of 180° , so that the previous inner I-string becomes the outer little-finger string and the previous outer I-string the inner little-fingerstring. (This movement will be called from now on turn of the loop outwards or inwards 180° ; a reversing of the loop takes place if the movement just described is repeated once more so that the loop has been turned 360°)
 12. I is freed from the other loop.
 13. The loop is taken off the thumb, is turned 180° outwards and hung on the I.
 14. T goes from below into the loop of little finger, draws with the back the inner little-finger-string towards the player and
 15. T goes from below into the loop of I, draws the inner I-string towards the player
 16. I is freed of the outer I.string
 17. I passes by the T-little finger string and executes the movements as at 7.
- The figure is completed.

Caroline Extension

Please note that from now on movements 13-17 will no longer be described, but will **briefly** be called "endfigures as with sun"

✓
Die Blüte des Calophyllum - e bur in ijo ^{Correct}
Banaban 3 weeks.
4. The blossom of the Calophyllum

Openinggambit 1-3. = Op A

4. The loops of T, I and little finger are reversed outwards, i.e. turned 360° .
5. T goes with its ball from above into the loop of I, presses the inner I-string with the ball downwards and stays in this position.
6. I now goes from above into the loop of little finger, draws the inner little-finger string towards itself right up to the outer I-string, moves both strings past the inner I-string, which is held tight by T, towards the player, also moves the two strings over and past the outer and inner T-strings and the back, then ~~xxxxxxxxxx~~ goes with the tip from below into the T-loops, lifts the inner-T-string thus, and raises itself (careful!).
7. T moves the inner I-string forward toward the outside, below and past the rest of the strings right up to the outer little-finger string and grips these with the back and draws them below the rest of the strings towards the player (careful!).
8. Little finger is freed of all strings.
9. Upper loops of I with turn of 180° outwards are hung over little finger.
10. I is freed from strings.
- 11.-15. endfigures as with sun(12.-16.). Figure is complete.

Whilst making the various figures one sings constantly repeating

Bud of the Calophyllum and leaves of the Calophyllum

Das Bein des Regenpfeifers

5. The leg of the Rainpiper

(this is a bird, but I don't know which)

Curlaw

Openinggambit 1-3. - op A Nan akiwoi

4. The I-loop is lifted off and hung without altering it (as it is) on the middle finger.
5. The T-loop is taken off and hung as it is on to the I.
6. Both hands go towards one another; with I and T one makes out of the inner I-string a loop that hangs downwards, by laying the left part of this string to the right and the right part of the string to the left (picture 103). *Queen op I.*
7. T goes from below into this loop and draws the strings that are turned to it towards the hand; both hands part.
8. T passes past the I and M-strings (goes over them) and goes from below into the little-finger-loop and brings with the back the inner-little-finger string over and past the I and M strings towards the player and raises itself.
9. I goes from underneath into the T-loop, draws with the back the upper T-string up and raises itself.
10. T is freed from all strings.
11. T goes from above into the lower I-loop, presses the inner I-string downwards, moves it outwards under and past the rest of the strings, takes with the back the outer little-finger-string and draws them under the rest of the strings towards the player, raises itself.
12. Little finger is freed from all strings.
13. The upper I-loop is taken off and with a turn of 180° outwards hung over little finger.
14. I and M are freed from strings.
- 15.20 End figures as with sun. Figure is complete.

When the figure is finished, one says, repeating several times, These are the legs of the rainpiper and they stalk about in the sand.

✓
See Ibiya

Correct.

Die beiden Ibiya-fische - Ibiya.

6. The two Ibiya-fishes

Opening gambit 1-3. = Op. A.

Handman Op. 1.

4. Loop is taken off I and is hung as it is on the ringfinger.
5. Loop is taken off T and hung as it is on I.
6. Both hands comes together; with I and T one makes out of the (from the) inner I-string a loop hanging downwards by laying the left part of this string to the right and the right part of the string to the left. T and I take hold of this loop and turn it from below upwards, so that a turn of about 270° is effected and is turned from the outside towards the player,
7. whereby it is thrown over the upright standing thumb.
The strings are pulled very tight.
8. T goes past the I-string and goes from underneath into the R-loop and draws towards the player the inner R-string past the little-finger strings.
9. I goes from underneath into the T-loop, lifts^{up} with the back the outer T-string and raises itself.
10. T is freed from all strings.
11. T goes from above into the lower I-loop, presses the inner I-string downwards, moves it towards the outside past the rest of the strings, takes hold with the back the outer little finger string and draws it underneath past the rest of the strings towards the player, and raises itself.
12. Little finger is freed from all strings.
13. The upper I-loop is taken off and with an outward turn of 180° is hung over the little finger.
14. I and R are freed from all strings.
- 15.-20. end figures as with the sun. The figure is complete.

The following words are sung to it:

Two ibia

two ibia

both fight

both fight

and ~~the~~ good to one another again. (literal translation)
and make it up again.

✓

7. Biri.

Na Umake

Opening gambit 1-3. - OPH.

- No. 4. Loop is taken off I, turned 360° towards the outside and hung back on to the I.
5. Little finger is freed from all strings (picture 104)
6. Loop is taken off T, turned 180° outwards and over and past the I-strings hung on to little finger.
7. T goes past and below the I-strings and fetches with the back the inner and outer little finger string towards the player thereby T goes from below into the I-loops.
8. I-loop is taken off I, yet the inner I-string remains hanging on the T.
9. Difficult manipulation: Both hands describe from the inside to the outside a circle of 360° ; over T and little finger there then hangs a loop each.
10. T goes from underneath into the loop of the little finger loop and draws the inner little-finger string towards the player.
11. I goes from underneath into the T-loop and lifts with the back the outer T-string up, raises itself. The figure is completed.

One says, often repeating

The people of Biri are like birds

Biri is a mythical country, in which the inhabitants have such big ears that they can fly with them.



Fig. 104

Barabaraimar

Barabara Course Sheet

8. "Die Muräne" (I know it's a fish, but I don't know which).

Opening gambit 1-3.

4. Loop is taken off LT, turned outwards 360° and hung back on to LT.
 5. Loop is taken off Right little finger, turned outwards 360° and hung back on right little finger.
 6. T goes from above into I-loop, presses the inner I-string downwards and stays in this position.
 7. I goes from above into the loop of little finger, draws the inner little-finger-string towards itself right up to the outer I-string, moves both strings over and past the inner I-string, which is held by T, towards the player, moves both strings also over and past the outer and inner T-string and then takes hold with the tip from underneath the T-loops, lifts the inner T.string up with the back, and raises itself. (careful!)
 8. T moves the inner I-string outwards, underneath and past the rest of the strings right up to the outer littlefinger-string takes hold of these with the back and draws them underneath and past the rest of the strings towards the player. (careful!)
 9. little finger is freed from all strings
 10. Upper loop is taken off I and with a turn outwards of 180° is hung over the little finger.
 11. I is freed from all strings.
 - 12.-16- Endfigures as with sun. Figure is complete.
 17. T stay upright, I and little finger go close together and put themselves with tip downwards. Thus the strings and thereby the figure is folded in half and ~~laid~~ ^{laid} on top of one another. (Surely this is obvious)
- While this is done, one sings:
- Muräne, oho,
 come and bite
 Muräne, oho,
 come and bite.

I swing, myself, I swing myself, 1¹ (compare fairy tale of
In doing so I fall over and go home girl in the moon)
For Egigu² asks after my menstruation jewellery - 2 (name of mother)

(The mother calls):

Egigu³, Egigu, Egigu ohq! 3 (name of the girl)

(Egigu daughter answers): I, too, bleed,
I now bleed, I still bleed,
I, too, bleed.

(The mother says): of

Go into the house/Gatia⁴ 4 (father of the girl)
so that he gives you Spondylus-pearls,
green turtles, real turtles,
and gives you black^{ad}white necklaces."

✓
Das Paar schwarzer Seeschwalben - eadeta Correct.

10. The pair of black seashallows

Baraban 2 wells.

Openinggambit 1-3. - of A

4. Loop is taken off I, turned outwards 360° and hung back on to I. (picture 105).
5. T goes from above into I-loop, presses the inner I-string downwards and remains in this position.
6. I goes from above into loop of little finger, draws the inner little finger string to itself right up to outer I-string, moves both strings over and past the inner I-string, which is held by the T, towards the player, moves both strings also over and past the outer and inner T-string and then goes with the tip from underneath into the T-loops, lifts the inner T.string with the back upwards, raises itself (careful!)
7. T moves the inner I-string outwards underneath and past the rest of the strings right up to the outer little finger string, takes hold of these with the back and draws them under the rest of the strings towards the player, raises itself.
8. Little finger is freed from all strings.
9. Upper loop is taken off I, turned towards the outside 180° and hung over little finger.
10. ^{Sadex} Little finger is freed from all strings.
- 11.-15. End figures as with sun. (12-16). The figure is completed.

While doing this, you speak:

Two swallows, two swallows, two swallows¹
they dream, they ~~are~~ about
the two birds, they cry and cry (weep)
for they cannot reach the border
of heaven, not even when it is dark oh!
When it is dark both of them blink, blink".

x w x fly aimlessly.

¹ (they mean Anous, toror; a pair of toror is called eadeta; they tend to fly in the air morning, noon and evening in pairs and call to one another)

Correct

Ein kleiner Fisch - ekumom

(another "sun")

1. A little fish.

Openinggambit 1-3. Op. A.

- 4. Loop is taken off I and hung as it is on to R.
- 5. Loop is taken off T and hung as it is on to M.
- 6. Both hands approach one another. With the I and T one makes out of the inner M-string a loop that hangs downwards, by laying the left part of the string to the right, the right part of the string to the left.
- 7. I go into this loop from underneath and draw the strings that are turned towards themselves to the hand, both hands part.
- 8.-9. In the same way ~~xx~~ out of the inner I-string ~~ixxxxxxxxxxxxx~~ of a loop is made, into which the T go from below; the strings are drawn tight
- 10. T goes over and past all strings to the little finger loop; into these the T goes from underneath and draws with the back the inner little finger string towards the player.
- 11. I goes from underneath into the T-loop and lifts with the back the outer T-string upwards and raises itself.
- 12. T is freed from all strings.
- 13. T goes from above into the lower I-loop, presses the inner I-string downwards, then ~~under~~ and past the rest of the strings towards the outside, brings with the back the outer little-finger-string towards the player, raises itself.
- 14. Little finger is freed from all strings.
- 15. Upper loop is taken off I, turned outwards 180° and hung over little finger.
- 16. I, M and R are freed from all strings.
- 17.-21. Endfigures as with sun (12-16.) Figure is completed.

For your information: There is a printing error in book, calling movement 16,26. Therefore other printing errors are possible.

✓
Same as Shija

Correct.

Temaraua und sein Vogelnetz. T. man an kiben.

12. Temaraua and his birdnet.

Compare with no. 6. The same

Passover Op. 7

Opening gambit 1-3. Op. 17.

4. The loop is taken off I and hung as it is on to the R.
5. The loop is taken off T and hung as it is on to the I.
6. Both hands approach one another; with I and T one makes out of the inner I-string a loop hanging downwards, by laying the leftpart of the string to the right and the right part of the string to the left.
7. T goes from underneath into this loop and draws the strings turned towards itself to the hand, both hands part.
8. T goes over and past I-strings, from underneath into the R-loop and draws with the back the inner R-string towards the player.
9. I goes from underneath into the T-loop, lifts with the back the outer T-string upwards and raises itself.
10. T is freed from all strings.
11. T goes from above into the lower I-loop, presses the inner I-string downwards, moves it outwards under the rest of the strings and brings the outer little finger string with the back under and past the rest of the strings towards the player.
12. Little finger is freed from all strings.
13. Upper I-loop is taken off, turned outwards 180° and hung over the little finger.
14. I and R are freed from all strings.
- 15.-19. Endfigures same as sun(12.-16) Figure is completed.

Ein kleiner bunter Vogel - Te bareraka.

13. A little multi-coloured bird.

Opening gambit 1-3. *op A*

Passive op. 1.

- 4. Loop is taken off I and hung as it is on to R.
- 5. Loop is taken off T and hung as it is on to I.
- 6. Both hands approach one another; with the T and I one makes out of the inner I-string a loop by laying the right part of the string to the left, the left part of the string to the right.
- 7. Both T go from underneath into this loop and draw the parts of string turned towards them towards the hand; hands part.
- 8. Right T and Right I go from above through the loop of left I, carefully lift off the left T-loop, draw it from below through the left I-loop and hang this left T-loop as it is over ^{and past} the inner left I-string back on to the left T.
- 9. Equally the right T and right I go from above through the loop of the left R, carefully lift off the left little finger loop, draw it from below through the left R-loop and hang this little-finger loop as it is over ^R and past the outer little-finger string back on to the left little finger.
- 10. T goes past the I-strings into the R-loop from above, presses the inner R-string downwards and remains in this position.
- 11. I goes from above into the loop of the little finger, draws the inner little finger string and the outer R string towards the player over and past the I and T strings, and then goes with the tip from underneath into the T-loops, lifts the inner T-string with the back upwards, raises itself. (careful!)
- 12. T moves carefully the inner R-string outwards, goes under and past the outer R.string and draws with the back the outer little finger string towards the player, under and past the rest of the strings, and then raises itself.
- 13. Little finger is freed from all strings.
- 14. The upper loop is taken off the ~~xxxxx~~ ^{index} finger, turned outwards 180° and hung on to the little finger.
- 15. R and I are freed from strings.
- 16.-20. as end figures of the sun. The figure is completed.

Baraban Movement

2 more careless printing errors in this.

8+9 done with both hands makes 3 "wells", middle "well" looped at base.

✓
New one. Correct
14. Without a name.

Opening gambit 1-3. Op. A.

- Exchange inner loops
4. Both hands come together; left T and left I lift off the right I-loop, right T and right I carefully lift off left I-loop; right I-loop is now pushed through the left I-loop and laid over to the left hand, while the left I-loop is laid over to the right hand.
 5. Left I goes from underneath into what has been the right I-loop till now, right I goes from underneath into what has been the left I-loop until now; hands part.
 6. Right I and right T go from above through the left I-loop, carefully lift off the left T-loop, draw it from underneath through the left I-loop and hang it over the inner left I-string just as it is back on to the left T.
 7. Right I and right T go from above through the left I-loop carefully lift off the left little finger loop, draw it from underneath through the left I-loop and hang it over the outer left I.string as it is back on to the left little finger.
 8. T goes from above into the I-loop, presses the inner I-string downwards and remains in this position.
 9. I goes from above into the little finger loop, draws the inner little finger string and the outer I string towards the player, past the ^{and over} inner I-string and the outer T strings, goes from underneath with the tip into the T-loop, lifts with the back to inner T.string upwards and raises itself.
 10. T moves the inner I-string outwards, under and past the rest of the strings right up to the outer little finger string, draws these with the back under the rest of the strings towards the player, raises itself.
 11. Little finger is freed from all strings.
 12. The upper I-loop is lifted off, turned outwards 180° and hung on to little finger.
 13. I is freed from all strings
 - 14.-18. Same end figures as for sun (12-16). Figure is completed.

Banabou movement.

If 6 & 7 are repeated with other hand 3 wells result, butte well looped top & bottom

✓
New

Correct but peculiar?

15. A black fish -- 9pc

Figures 1-6 as for 14. Without a name.

7. Left I and left T go from above through the right I-loop, carefully lift off the right little finger loop, draw it through the right I-loop from underneath and hang it as it is over the outer right I-string back on to the right little finger.

8.-18. same figures as for 14. Without a name.

Sidley

Eine stolze Frau - en noqok

16. A proud woman

Openinggambit 1-3. OPA.

- Exchange index loops
4. Both hands come together; left T and left I lift off the right I-loop, right T and right I carefully lift off the left I-loop; right I-loop_o is now pushed through the left I-loop and lays itself over/the left hand, whilst the left I-loop is laid over to the right hand.
 5. Left I goes from underneath into what has been the right I-loop until now, the right I goes from underneath into what has been the left I-loop until now; both hands part.
 6. I-loops are lifted off, 360° turned outwards and hung back on I
 7. T goes from top into I-loop, presses the inner I-string down, goes past and below the outer I-string and from underneath into the little finger-loop, draws with the back the inner little finger-string, underneath an past the I-string, towards the player, raises itself.
 8. I goes with the tip from below into the T-loop, lifts with the back the outer T-string upwards, raises itself.
 9. T is freed from all strings.
 10. T goes from above into the lower I-loop, presses the inner I-string downwards, moves the **string** outwards under and past the rest of the strings, takes hold (with the back) of the outer little finger string and draws it underneath the rest of the strings towards the player, raises itself.
 11. Little finger is freed of all strings.
 12. The upper I-loop is lifted off, turned outwards 180°, and hung over the little finger.
 13. I is freed from all strings.
 - 14.-18. Endfigures as for sun (12.-16.). Figure is completed.

POST

SPEZIAL-POST

✓
Emen ueak

New

Correct.

17. The house

Opening gambit 1-3. = op. 4.

4. ~~Right T-loop is taken off, turned outwards 360°, and hung back on the right T.~~
5. The left little finger-^{left}loop is taken off, turned outwards 360°, and hung back on the/little finger.
6. T passes over the I-strings, goes from underneath into the little finger-loop and fetches with the back the inner little finger string forward to itself.
7. the tip of the I goes from underneath into the T-loop, lifts with the back the outer T-string upwards, raises itself.
8. T is freed from all strings.
9. T goes from above into the lower I-loop, presses the inner I-string ^{down} ~~in~~wards, moves it outwards under and past the rest of the strings and brings forward to the player with the back the outer little finger-string, under and past the rest of the strings.
10. Little finger is freed from all strings.
11. The upper I-loop is taken off, turned outwards 180°, and hung over the little finger.
12. I is freed from all strings.
13. Endfigures as for sun. (12.-16.) Figure is completed.

Twist the little finger away, down, towards you + up.

Die rekruppelten Nüsse -

Yet another "cum", with
loops interchanged.

18. The crippled nuts. *aku am aif.*

imperfect or slinked?

Opening gambit 1-3. Op. 14.

Nonunion op. II

*Exchange mid.
finger loops,
& mid. loops*

4. Ringfinger goes from underneath into the I-loop, raises itself.
5. Right middle finger puts its tip behind the string from underneath, (the string which runs along the palm from left I to left R) and pulls it with the back over to the right hand.
6. In the same way the left middle finger treats the string, which runs from right I to right R and draws it with the back over to the left hand.
7. Both hands approach each other; Left T and left I lift off the right M-loop, right T and left T carefully pull off the left M-loop; the right M-loop is pushed through the left M-loop and laid over to the left hand; whilst the left M-loop is laid over to the right hand.
8. Left M goes from below into what has been till now the right M-loop; right M goes from below into what has been until now the left M-loop; hands part.
- 9.-10. The same manipulation that has been carried out with the M-loops is now carried out with the I-loops.
11. T goes into the little finger loop over and past the I, M and R strings, and fetches with the back the inner little finger string forward to the player.
12. I puts its tip from below into the T-loop, lifts with the back the outer T-string upwards, raises itself.
13. T is freed from all strings.
14. T goes from above into the lower I-loop, presses the I-string downwards, moves it outwards ^{under} over and past the rest of the strings and fetches with the back the outer little finger string forward to the player under and past the rest of the strings. Raises itself.
15. Little finger is freed from all strings.
16. The upper I-loop is lifted off, turned outwards 180° , and hung over the little finger.
17. I, M and R are freed from all strings.
- 18.-22. end figures as for dun. (12.-16.) Figure is complete.

SPEER POST

Dee stein abai - mejoa.

19. The star Atair.

Opening gambit 1-3. op.A.

4. T goes from above into the I-loop, presses the inner I-string downwards, moves this outwards, under and past the ~~the~~ outer I-string, goes from underneath into the little finger-loop and fetches with the back the ~~xxxxxxx~~ ^{inner} little finger string towards the player, under and past the I-string, raises itself.

(Here again there is a printing error and this movement could be interpreted in other ways, but that I think is what is meant).

5. The tip of the I goes from underneath into the T-loop, lifts up with the back the outer T-string, raises itself.

6. T is freed from all strings.

7. T goes from above into the lower I-loop, presses the I.string downwards, moves this outwards under and past the rest of the strings and fetches with the back the outer little finger string under and past the rest of the strings towards the player, raises itself.

8. Little finger is freed of all strings.

9. Upper I-loop is taken off, turned outwards 180°, hung on to little finger.

10. T goes into I-loop from above, presses the inner I-string downwards and remains in this position.

11. I goes from above into little finger loop, fetches with the ball the inner little finger string towards the outer I.string, moves both past and over the inner I.string and both T.strings towards the player, puts the tip and back into the T-loop from below, lifts the inner T-loop upwards, raises itself.

12. T moves the inner I.string outwards, fetches ^{with the back} the outer little finger string towards the player, raises itself.

13. Little finger is freed from all strings.

14. Upper I-loop is taken off, turned outwards 180° and hung on to little finger.

15. I is freed from all strings.

16.-20. Endfigures as for sun. Figure is completed.

Paradoxical movement

✓
Die Zehn Männer

20. The ten men.

Correct.
Ba ni mai

Opening gambit 1-3. OP.A.

4. With one's teeth one takes the outer little finger string and draws it over the rest of the strings towards the player.

5. Left I goes from above into the tooth-loop, fetches with the back the string of the tooth-loop that is turned towards the right hand, raises itself.

6. Right I now goes into the tooth-loop from above, ~~fetches~~ brings to itself with the back the string that runs from the left I to the mouth, raises itself.

7. T is freed from all strings.

8. T goes into the little finger loop under and past the I-strings and brings forward to itself with the back the inner little-finger string - underneath the I-strings - raises itself.

9. T goes from below into the upper I-loop and draws the inner I-string towards itself, past and over the lower inner I-string, raises itself.

10. With one's teeth one carefully lifts off the lower inner T-string, pulls it over the upper inner T-string and lets it fall outwards between the T and I (between the inner upper T-string and the inner I-strings). (First the left, then the right inner ~~lower~~ lower T-string).

11. I is freed from the upper outer I-string.

12. I goes from below into the T-loop and takes it as upper I-loop, whilst T is then freed from all strings.

13. T goes under past the I-strings into the little finger loop and fetches with the back the inner little finger string to itself - under and past the I-strings - raises itself.

14. T goes from below into the upper I-loop and draws the inner I-string towards itself, over and past the lower inner I-string, raises itself.

15. With one's teeth one carefully lifts off the lower inner T-string, passes it over the upper inner T-string and lets it fall between T and I outwards (between the inner upper T-string and the inner I-strings). (First the left, then the right inner lower I-string).

16. M goes over and past the upper outer I-string, goes from above into the lower I-string, lifts with the back the lower inner I-string upwards, goes back to its place, raises itself.

17. Little fingers are freed of all strings.

M and I ~~stand~~ stand straight upwards, thumbs downwards; with one's teeth one ~~orders~~ puts the strings into such order that the loops are

Der Verfolger - etekerer

21. The pursuer.

Opening gambit 1-3. O.P.A.

4. Little finger is freed from all strings.

5. I-loops are lifted off and hung on to little finger just as they are.

6. With I and M one carefully lifts off the T-loops of each hand (but so, that each T-loop still exists in the form of a small ~~xxxxxxxx~~ loop), draws both loops towards one another and knots them once with each other. In doing this ~~xxxxxxxx~~ the right T goes from underneath into the ^{small loop of the} previous left T-loop, the left T goes into the ^{small loop of the} previous right T-loop. The strings are drawn tight.

7. Little finger loop is lifted off, turned outwards 360° and hung back on to the little finger.

8. I goes from above into the little finger loop, lifts the inner little finger-string with the back upwards, raises itself.

This makes a figure similar to a W. One now says:

"You come and come
and pursue him and pursue him, -
but he jumps to the side!

(At the last word the T lets go of the loops and all loops unravel themselves to the opening position 1)

Where are his bones? "

Possibly correct

22. The mother and the twins. - *Utsu Dito Bela*

1. Opening figure 1. *Position 1.*
 2. The large loop over right T and right little finger is turned outwards 180° and hung back on right T and right little finger.
 3. Opening figure 2 (picture 106).
 4. Opening figure 3.
 5. T is freed from strings.
 6. T goes from above into I.strings, presses the inner I.string downwards, moves it outwards, under and past the outer I.string, goes from below into the little.finger loop and draws with the back the inner little finger string under and past the outer I.string towards the player.
 7. I is freed from strings.
 8. The T.loop is lifted off and laid over the I with a turn ~~inwards~~ ^{inwards} of 180° . The strings are pulled tight and the figure is completed. The three knots represent the mother (in the centre) and her two children at the side.
- By pulling and pushing of the inner strings of the little finger or the I-loop, the middle knot is either drawn away from one of the side ones or approaches it again, so that one knot always remains a bit on one side.

* To this one sings:

" Two little fellows get ready
to drink milk,
to drink milk, oho!
the one, he can't get there,
and now he does
not get any milk anymore!

|| The little fellow is sad and cries. || *Chorus I should imagine*

✓
Correct.

23. The coconutpalm. - *ini*

Opening gambit 1-3.

4. A second player takes part, takes the inner T.string and draws it ^{over} under and past the rest of the at,rings outwards to himself and holds the loop thus created.

5. Both hands (of Player No.1) come together; the little finger loops are carefully lifted off, the right little finger loop is pushed through the left little finger loop, so that it hangs over to the left hand; the left little finger goes from underneath into the ~~previous left~~ ^{right} little finger-loop and the right little finger does the same with the previous left little finger-loop. (This is precisely what it says, although there again there seems to me to be a printing error?)

6. Just as in 5 the I-loops are exchanged between the hands.

7. The same happens to the T-loops

8. The second player draws the loop he is holding (the stem) tight. Thus the three crossing points between the little finger, I and T-loops (the palm) of the first player unite into one point; the figure is completed.

The manipulations of the second player can also be taken over by a toe of the first player, so that one player can make this figure by himself.

✓
suveltu's
24. The purgefish.

Correct
ha tum ni tum e nanon.

1. String is hung over both thumbs.
2. Right little finger goes from below into the left T-loop and draws the inner T-string ~~under and past the outer T.string~~ towards itself.
3. Little left finger passes over the strings, goes from underneath into the right T-loop and fetches the inner T.string towards itself over and past the rest of the strings.
4. T goes from below into the little finger-loop and fetches the inner little finger string towards itself.
5. The tip of I goes from below into the T-loop and lifts with the back the outer T-string upwards, raises itself.
6. With one's teeth one carefully lifts off the lower inner T-string, over the upper inner T-string and lets it fall between T and I outwards (between the inner T.string and the inner I.string). (First the left, then the right, inner lower T-string).
7. The I-loop is taken off, turned inwards 180° , and hung over the T.
8. I puts its tip into the T-loop from below and lifts with the back the outer T-string upwards, raises itself. Figure is completed.

✓
Der Keels. - eadum
~~Der Augerfisch~~

Geberlessa trick like this.
Mlabena #

25. The crayfish. - ~~Exa~~

1. The string is folded into a double string and hung over little finger (picture 107).
 2. Right T goes into the left little finger loop past all other strings from the outside and from underneath. It draws with the back the outer little finger-string over to the right hand.
 3. Left T does the same.
 4. T draws with the back both little finger strings forward to the player.
 5. I goes with its tip into the T-loop from underneath and lifts with the back both outer T-strings upwards, raises itself. (Both I point upwards).
 6. The left hand makes a 180° turn outwards with the tightly stretched strings, so that the fingers of the left hand point downwards.
 7. A fellow player is asked to put something or his finger into the right I-loop and the left I-loop.
 8. All fingers except little finger are freed from strings, the strings drawn tight; thus the I.loops are closed and the fingers are caught.
- The figure is completed.

Not quite clear.

Die Diebe - Amen Toxere
The Two Little Asphons, Nomesa.

26. The thieves.

1. The string is folded into a double string and hung over right T and right little finger, so that this double string runs along the palm of the hand.
2. the right little finger-strings which hang downwards are thrown ~~xxxxxx~~ between right little finger and right R, the right T-strings between right T and right little finger are thrown over the back of the right hand, so that right T and right little finger hang in a loop (picture 108).
3. Right little finger loop is lifted off, turned inwards 180° and hung back on to right little finger.
4. Right T-~~string~~ loop is lifted off, turned outwards 180° and hung back on right T.
5. Left I goes from below into right little finger-loop, left T goes from below into right T-loop.
6. Left I draws the inner right little fingerstring towards the inside, the left T the outer right thumb string towards the outside, they pull the strings tight.
7. With the fingers of the left hand one now drags at the outer T-strings and draws them downwards. Thus the ~~angle~~ ^{formed by} of the angle ^{APEX} on the palm, the right little finger and right thumb strings which meet at an angle and the strings of the back of the hand are drawn upwards; if one pulls further, the outer T-strings ^{or divided} go into 2 knots, which then disappear ^{towards} the back of the hand. Those are the thieves. The figure is completed.

I must confess that I do not understand the last point.

Geometry in German is beyond me.

✓
Der Brunnen von A.

^{well?}
27. The fountain of Atubuidura

Correct.
E bok en A.

Two players take part.

1. players a and b put their arms up and hang the string over their backs of their hands.
2. a puts his hands between b's two arms and draws his string over to himself.
3. b grips with both his hands between the arms of a the lower string of a and draws it over to himself.
4. a and b make a turn of 90° inwards with both arms; thus the back-of-the-hand-strings glide over hands and fingers towards the inside. The strings are pulled tight evenly, thus a quadrangle is formed in the centre.
5. a third player takes hold of the two inner parallel-strings / of the quadrangle with his fingers and draws them downwards.

This makes a figure like a funnel - the fountain. The figure is completed.

The game is in disorder

To hang over the fingers

To make a loop out of string

To turn loop outside (at inside) 180°

" " 360°

To pass the string downwards

To extend figure, i.e. the end figures as far as

To take the figure apart

V1211 at home

V1553 at work

Reg 16 - June 1st.

Hamberch, Paul.

Nauen. 1 + 2 Halband.

2 v. 1914-15.

Sudsee Expedition 1908-10

Ergebnisse, pt. 2. B. v. 1.

Part 1 pp. 343 - 367.

These are photos of:-

Equan

Nan Akiwo

Ebuimgipo

Eru

Emoz

Ihia

Amen Nebek

Barabaramia

Biri (Mallake)

Egigu

No. 4. Chant in Nauruan ✓

No. 10 ditto ✓ ~~check English~~

Fairy tale of girl ^{Egigu} from the moon pp 435-6 ✓

Die Geschichte von Derigiado.

Dabage

Derigirik

Daburima

Aururiria?

Taraua.

Story p. 451?

Von dem Dabage.

~~check the form of chant in No 10~~

~~No. 2 check chant in Nauruan~~

9.

~~get chant in Nauruan~~
check illustrations, especially Egigu.

How does he spell *nanatāribaeo*?

Nan akinoi